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# THE STORY OF THE EXPOSITION

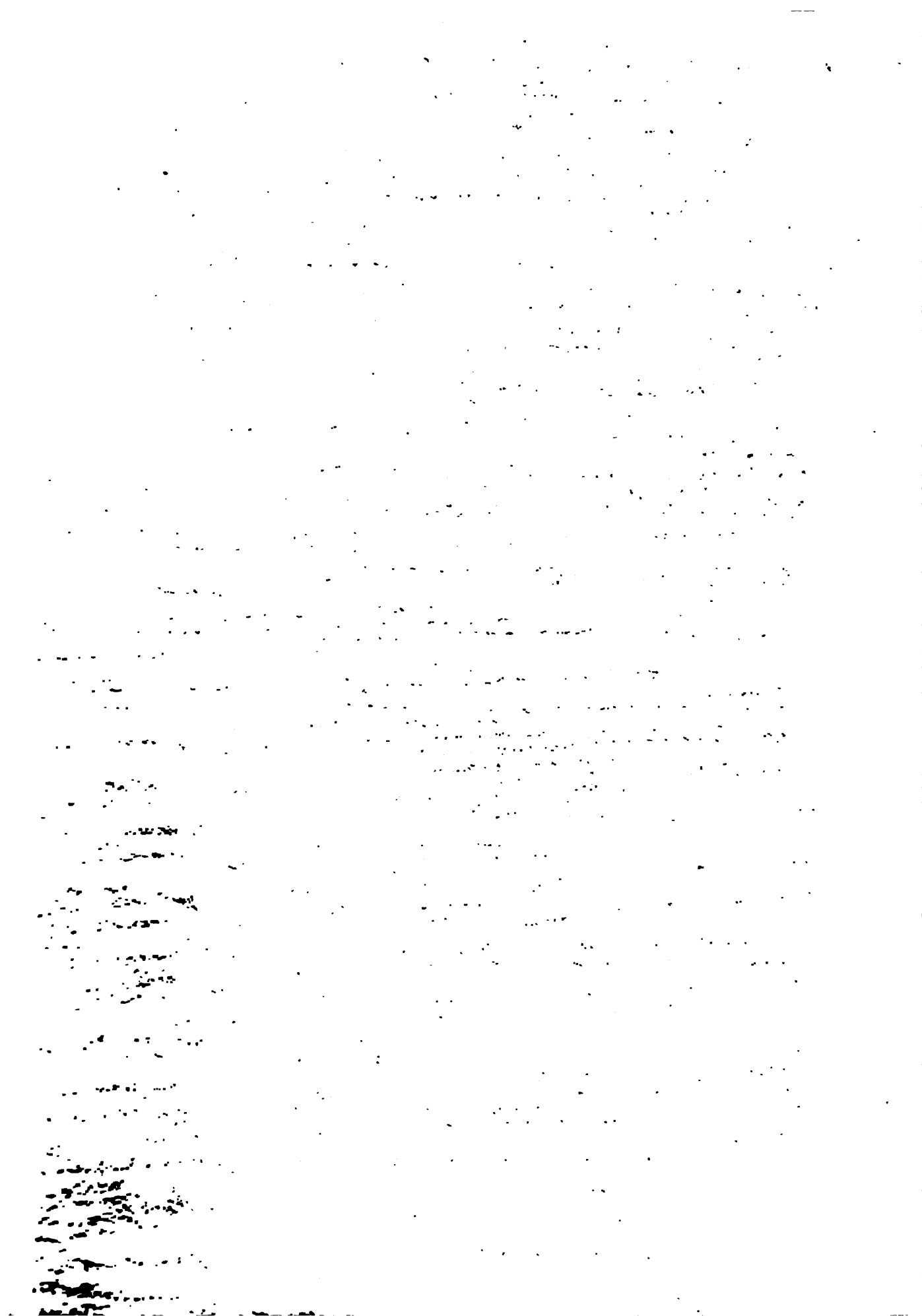


FRANK MORTON TODD

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# THE STORY OF THE EXPOSITION

BEING THE OFFICIAL HISTORY OF THE INTERNATIONAL CELEBRATION  
HELD AT SAN FRANCISCO IN 1915 TO COMMEMORATE THE  
DISCOVERY OF THE PACIFIC OCEAN AND  
THE CONSTRUCTION OF THE  
PANAMA CANAL



BY  
FRANK MORTON TODD

WITH 600 ILLUSTRATIONS, INCLUDING 61 PLATES IN COLOR

IN FIVE VOLUMES  
VOLUME THREE

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THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION COMPANY

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## CONTENTS

CHAPTERS	PAGE
I THE WONDERFUL YEAR . . . . .	I
II LIFE IN THE GROUNDS . . . . .	4
III FEBRUARY—OPENING OF THE SEASON . . . . .	10
IV IN EARLY MARCH . . . . .	16
V THE EXPOSITION DEDICATED . . . . .	30
VI APRIL—THE "JASON" RETURNS . . . . .	42
VII NINE YEARS AFTER . . . . .	48
VIII MAY—THE CALIFORNIA BUILDING . . . . .	53
IX THE ZONE CARNIVAL . . . . .	62
X JUNE—HAWAIIAN NIGHT. . . . .	66
XI LIBERAL ARTS DAY. . . . .	72
XII JULY—INDEPENDENCE DAY . . . . .	78
XIII MAN-FLIGHT . . . . .	84
XIV THE LIBERTY BELL ARRIVES . . . . .	90
XV ROOSEVELT ON PEACE AND WAR . . . . .	94
XVI THE EISTEDDFOD . . . . .	100
XVII AUGUST—THE MIDSHIPMEN . . . . .	109
XVIII MANUFACTURERS' DAY . . . . .	112
XIX THE WORLD'S FOOD . . . . .	116
XX TRANSCONTINENTAL MOTORING . . . . .	118
XXI SEPTEMBER—TAFT DAY . . . . .	121
XXII BURNING THE MORTGAGE . . . . .	125
XXIII THE CANAL BUILDER . . . . .	130
XXIV CALIFORNIA'S BIRTHDAY . . . . .	137
XXV MINERS' WEEK . . . . .	142
XXVI OCTOBER—EDISON DAY . . . . .	148
XXVII THE FALL FLOWER SHOW . . . . .	154
XXVIII SAN FRANCISCO DAY—NOVEMBER . . . . .	157
XXIX OLD FAVORITES RETURN . . . . .	162

CHAPTERS	PAGE
XXX CLOSING SCENES . . . . .	167
XXXI DECEMBER . . . . .	173
XXXII A LONG SEASON OF SPORT . . . . .	175
XXXIII CLOSE SHOOTING . . . . .	186
XXXIV THE SOCIETY OF THE NATIONS . . . . .	190
XXXV DEDICATIONS OF THE FOREIGN PAVILIONS . . . . .	194
XXXVI IN THE GARDENS OF JAPAN . . . . .	210
XXXVII ANCIENT DENMARK . . . . .	217
XXXVIII THE PALACE OF THE LEGION OF HONOR . . . . .	219
XXXIX BELGIUM . . . . .	227
XL LAND OF THE QUETZAL . . . . .	230
XLI HONDURAS . . . . .	233
XLII THE LAND OF FJORDS . . . . .	236
XLIII THE PANAMA PAVILION . . . . .	242
XLIV THE MOTHER OF CIVILIZATION . . . . .	243
XLV FROM THE ISLAND CONTINENT . . . . .	248
XLVI NEW ZEALAND . . . . .	253
XLVII A CUBAN HACIENDA . . . . .	256
XLVIII PORTUGAL IN HISTORY . . . . .	259
XLIX A SECTION OF ITALY . . . . .	263
L A SUMMER PALACE OF SIAM . . . . .	270
LI A TURKISH MOSQUE . . . . .	273
LII THE EMPIRE OF THE NETHERLANDS . . . . .	275
LIII PROGRESSIVE ARGENTINA . . . . .	283
LIV THE FORBIDDEN CITY . . . . .	287
LV OUR NORTHERN NEIGHBOR . . . . .	293
LVI BOLIVIA . . . . .	297
LVII SWEDEN . . . . .	300
LVIII DEDICATIONS OF STATE AND TERRITORIAL BUILDINGS . . . . .	309
LIX "THE LOVELIEST FLEET OF ISLANDS" . . . . .	321
LX THE EMPIRE STATE . . . . .	327
LXI OREGON'S PARTHENON . . . . .	331
LXII TRENTON BARRACK . . . . .	334
LXIII THE PENNSYLVANIA BUILDING . . . . .	338
LXIV A MUNICIPAL EXPOSITION . . . . .	341
LXV WISCONSIN . . . . .	346

# CONTENTS

v

CHAPTERS	PAGE
LXVI NEVADA . . . . .	348
LXVII MISSOURI . . . . .	351
LXVIII THE OLD DOMINION . . . . .	354
LXIX ILLINOIS . . . . .	357
LXX OHIO . . . . .	361
LXXI IDAHO . . . . .	363
LXXII MONTANA . . . . .	365
LXXIII MARYLAND . . . . .	367
LXXIV WASHINGTON . . . . .	371
LXXV UTAH . . . . .	373
LXXVI PROGRESS OF THE PHILIPPINES . . . . .	376
LXXVII INDIANA . . . . .	382
LXXVIII MASSACHUSETTS . . . . .	384
LXXIX MISSISSIPPI . . . . .	390
LXXX IOWA HOUSE . . . . .	392
LXXXI NORTH DAKOTA . . . . .	396
LXXXII THE LONE STAR STATE . . . . .	398
LXXXIII KANSAS . . . . .	401
LXXXIV WEST VIRGINIA . . . . .	403
LXXXV ARKANSAS AND OKLAHOMA . . . . .	405
LXXXVI THE EXPOSITION GROVE . . . . .	408

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## ILLUSTRATIONS

<b>FRONTISPIECE: MORNING LIGHT (COLOR)</b>	<i>Facing Title Page</i>
	<i>Facing Page</i>
<b>ACROSS THE LAGOON</b>	2
<b>A LUNCHEON IN THE COURT OF ABUNDANCE</b>	6
<b>BALLROOM OF THE CALIFORNIA BUILDING</b>	10
<b>PREPARING FOR THE START</b>	14
<b>SOUTHERN PACIFIC BUILDING'S DEDICATION</b>	18
<b>PACIFIC SERVICE DAY</b>	22
<b>SPRING IN THE HORTICULTURAL GARDENS (COLOR)</b>	26
<b>THE MARINES PASS IN REVIEW</b>	30
<b>VICE-PRESIDENT MARSHALL DEDICATES THE EXPOSITION</b>	34
<b>PART OF THE DEDICATION ASSEMBLAGE</b>	38
<b>GRAND BALL TO THE VICE-PRESIDENT</b>	42
<b>THE GUARDED PASSAGE (COLOR)</b>	46
<b>REFLECTED RADIANCE</b>	50
<b>CALIFORNIA BUILDING</b>	54
<b>IN THE ITALIAN CLOISTER (COLOR)</b>	58
<b>THE FLYER'S TRAIL OF FLAME</b>	62
<b>THE VIKINGS LAND</b>	66
<b>MEDICINE LODGE OF GLACIER PARK INDIANS</b>	66
<b>HAWAII'S FAIRY FLEET</b>	70
<b>THE PIONEER MOTHER</b>	74
<b>W. J. BRYAN SPEAKING</b>	78
<b>SPANISH PORTAL, ILLUMINATED (COLOR)</b>	82
<b>OPENING OF THE GREEK PAVILION</b>	86
<b>WELCOME TO THE LIBERTY BELL</b>	90
<b>SOME OF COLONEL ROOSEVELT'S AUDITORS</b>	94
<b>BANDS AND PATROLS ON SHRINERS' DAY</b>	98
<b>AEROPLANE FLIGHT FROM THE MARINA</b>	102

	<i>Facing Page</i>
U. S. S. "OHIO" PASSING THROUGH GATUN LOCKS . . . . .	106
ANNAPOLIS MIDSHIPMEN ON NAVAL ACADEMY DAY . . . . .	110
MOAT OF THE DANISH PAVILION (COLOR) . . . . .	114
FOUNTAIN BASIN, COURT OF FLOWERS . . . . .	118
TAFT DAY IN THE COURT OF THE UNIVERSE . . . . .	122
MORNING IN THE COURT OF ABUNDANCE (COLOR) . . . . .	126
GOETHALS DAY . . . . .	130
"COMMENCEMENT" OF AN EXPOSITION SCHOOL . . . . .	134
"THE FRUIT PICKERS" (COLOR) . . . . .	138
MASSED BANDS FOR THE "DEATH OF CUSTER" . . . . .	142
THE EXPOSITION, FROM THE "OREGON" . . . . .	146
EDISON RECEIVING THE EXPOSITION MEDAL . . . . .	150
WOMAN'S BOARD DAY . . . . .	154
SAN FRANCISCO DAY CROWD . . . . .	158
EVENING UNDER THE EUCALYPTI (COLOR) . . . . .	162
FAREWELL TO THE LIBERTY BELL . . . . .	166
KNIGHTS TEMPLAR FIELD DAY . . . . .	170
CADETS FROM YERBA BUENA . . . . .	174
EVENING IN THE COURT OF THE SEASONS (COLOR) . . . . .	178
DEDICATION OF THE FRENCH PAVILION . . . . .	182
DEDICATION OF THE ARGENTINE PAVILION . . . . .	186
COMMISSIONERS OF FOREIGN GOVERNMENTS . . . . .	190
COMMISSIONERS OF FOREIGN GOVERNMENTS . . . . .	194
COMMISSIONERS OF FOREIGN GOVERNMENTS . . . . .	198
COMMISSIONERS OF FOREIGN GOVERNMENTS . . . . .	202
DEDICATION OF THE ITALIAN PAVILION . . . . .	206
DEDICATION OF THE CHINESE PAVILION . . . . .	210
JAPAN'S PAVILION AND GARDENS . . . . .	214
SHRINES OF NIKKO . . . . .	214
DENMARK'S PAVILION . . . . .	218
ENTRANCE HALL, DANISH PAVILION . . . . .	218
FRENCH PAVILION . . . . .	222
ENTRANCE HALL, FRENCH PAVILION . . . . .	222
HALL OF THE TAPESTRIES . . . . .	226
BELGIAN SECTION, FRENCH PAVILION . . . . .	226

# ILLUSTRATIONS

ix

	<i>Facing Page</i>
GUATEMALA PAVILION . . . . .	230
MARIMBA CONCERT . . . . .	230
HONDURAS PAVILION . . . . .	234
INTERIOR, HONDURAS PAVILION . . . . .	234
NORWAY'S PAVILION . . . . .	238
EXHIBIT HALL OF NORWAY'S PAVILION . . . . .	238
PANAMA'S PAVILION . . . . .	242
GREEK PAVILION . . . . .	246
INTERIOR OF THE GREEK PAVILION . . . . .	246
AUSTRALIA'S PAVILION . . . . .	250
WEALTH OF THE SIXTH CONTINENT . . . . .	250
NEW ZEALAND'S PAVILION . . . . .	254
CUBA'S PAVILION . . . . .	258
PORTUGAL'S PAVILION . . . . .	262
THE ITALIAN GROUP . . . . .	266
COURT OF THE ITALIAN PAVILION . . . . .	266
SIAMESE PAVILION . . . . .	270
INTERIOR OF THE SIAMESE PAVILION . . . . .	274
TURKISH PAVILION . . . . .	274
NETHERLANDS PAVILION . . . . .	278
INSIDE THE NETHERLANDS PAVILION . . . . .	278
ARGENTINA'S PAVILION . . . . .	282
THROUGH THE EASTERN ARCH (COLOR) . . . . .	286
CHINA'S PAVILION GROUP . . . . .	290
IN THE HALL OF AUDIENCE . . . . .	290
CANADIAN PAVILION . . . . .	294
RICHES OF CANADA . . . . .	294
BOLIVIA'S PAVILION . . . . .	298
IN THE PATIO . . . . .	298
SWEDEN'S PAVILION . . . . .	302
THE HALL OF FAME . . . . .	302
HON. SETH LOW AT THE NEW YORK DEDICATION . . . . .	306
GOVERNOR GOLDSBOROUGH AT THE MARYLAND DEDICATION . . . . .	310
AMERICAN COMMISSIONERS . . . . .	314
AMERICAN COMMISSIONERS . . . . .	318



	<i>Facing Page</i>
HAWAIIAN BUILDING . . . . .	322
INTERIOR OF THE HAWAIIAN BUILDING . . . . .	322
NEW YORK'S BUILDING . . . . .	326
INSIDE THE NEW YORK BUILDING . . . . .	326
OREGON'S BUILDING . . . . .	330
OREGON DISPLAYS . . . . .	330
NEW JERSEY'S BUILDING . . . . .	334
THE PRINCETON ROOM . . . . .	334
PENNSYLVANIA'S BUILDING . . . . .	338
THE LIBERTY BELL AT THE EXPOSITION . . . . .	338
A MUNICIPAL EXPOSITION . . . . .	342
DEMONSTRATING A METROPOLIS . . . . .	342
WISCONSIN'S BUILDING . . . . .	346
NEVADA'S BUILDING . . . . .	346
MISSOURI'S BUILDING . . . . .	350
VIRGINIA'S BUILDING . . . . .	350
THE ILLINOIS BUILDING . . . . .	354
OHIO'S BUILDING . . . . .	358
IDAHO'S BUILDING . . . . .	362
MONTANA'S BUILDING . . . . .	362
"HOMEWOOD" . . . . .	366
ENTRANCE HALL, MARYLAND BUILDING . . . . .	366
WASHINGTON'S BUILDING . . . . .	370
UTAH'S BUILDING . . . . .	370
AMERICAN COMMISSIONERS . . . . .	374
INDIANA'S BUILDING . . . . .	378
THE PHILIPPINES BUILDING . . . . .	378
AMERICAN AND TERRITORIAL COMMISSIONERS . . . . .	382
THE MASSACHUSETTS BUILDING . . . . .	386
COLONIAL TEA-ROOM IN THE MASSACHUSETTS BUILDING . . . . .	386
MISSISSIPPI'S BUILDING . . . . .	390
IOWA HOUSE . . . . .	390
ENCHANTED GARDENS (COLOR) . . . . .	394
NORTH DAKOTA'S BUILDING . . . . .	398
THE TEXAS BUILDING . . . . .	398

## ILLUSTRATIONS

xi

	<i>Facing Page</i>
THE KANSAS BUILDING . . . . .	402
WEST VIRGINIA'S BUILDING . . . . .	402
THE ARKANSAS-OKLAHOMA BUILDING . . . . .	406
VESPER LIGHTS (COLOR) . . . . .	410



# THE STORY OF THE EXPOSITION

## CHAPTER I

### THE WONDERFUL YEAR

**I**N the second volume this history has recounted the inspiring ceremonies with which the Exposition opened and its great public life of 288 days began: ceremonies that invited the dramatic entrance of the people on a scene which the rest of that volume described in part as they saw it. It now becomes our office to narrate the main events of the wonderful year as those events unfolded in this stately and splendid theater.

To the city that gives the world a great exposition, the year of that occurrence will seem the noblest of its history. It will bring a quickening of community spirit, and it will leave loftier ideals of grandeur and beauty, of poetry, music, and art, of fraternity and social progress. It will offer the contemplation of human achievement as from a mountain top, and a survey of all the higher aspirations of life so varied and stimulating that other years and other interests will pall beside it. It will become a year from which to date developments in families and in the city's progress, a year when life in every large and worthy aspect runs high and full and satisfying; a period to look back upon with joy for its inspirations and sorrow for its passing. Nor will that joy and sorrow be a local thing. They will extend as far as any visitor has gone to carry the exposition's message.

It is not in chronicled events and listed daily incident that such a year will live, but in the transformed state of mind and feeling it induces, the sense of a worthy and noble interest in the world, which has made life a richer and better experience. It will make society appreciate its serviceable elements. In the individual mind there will be a weeding out of the inconsequential, and a higher appraisal of solid values. It will generate fresh ambitions, awaken new motives, and give that practical turn to thought which brings the vision and the dream into the realm of reality, and directs them to the service of human welfare. It cannot be otherwise, when the triumphs of the most direct and earnest and

*Mental  
Stimulus*

ingenious endeavor and the grandest achievements of the previous decade are on review before the world, day after day. It is for such reasons that, among those attached to an exposition, loyalty to it almost takes on the fervor of religion, although the concrete object of that loyalty is temporary, and passes in a few brief months.

In the most effective manner imaginable the Panama-Pacific International Exposition performed this great and idealistic-utilitarian labor. It exalted the works of Man, and dignified the rôle he plays in the world. It energized the faculties and enlarged the outlook of the beholder. Its influence was all about. It made an atmosphere and embodied a spirit. And it could not rest in a mere passive state of being, but had to have expression through action, in order to enter into the activities of society and become a real part of the life it sought to epitomize and help. As all expositions that aspire to greatness will face this necessity of their nature, and as all visitors and participants will have an interest in the manner in which that necessity was met at San Francisco, it will be pertinent for history to record the main illustrative episodes of the Exposition season, the things that typified its active life.

The early events, culminating in the dedication of the Exposition by the Vice-President of the United States, and running in point of time a little beyond, dealt with matters intimate to the Exposition, and we therefore set out incidents with more particularity than would be practicable throughout. It was desired to give early acknowledgment to those factors, corporate and individual, that had made possible the Exposition undertaking, and so these opening events were almost in the nature of family affairs. Thenceforth this narrative concerns itself mainly with the more important incidents. But it should be carried in mind that as a class and as a whole the special events staged on this grand stage had a deep educational importance. The range of subjects was large, and formed a review of recent accomplishment and contemporary thought. Men set forth, in carefully prepared addresses, the most pertinent matters about the various lines of endeavor they represented—nothing less than descriptions bearing upon the commercial and industrial organization of society, and its larger social characteristics and needs, in the distinct lines of service that were being honored by the formal ceremonies in the Court of the Universe or the Court of Abundance or in Festival Hall, or the Musical Concourse when Festival Hall was too small to hold the audiences.

Never before had such a broad and such an inclusive effort been made to recognize the work of the world and honor its productive factors. Never



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before, perhaps, had commercial organization received so public a demonstration of its service through production.

It was like a great, popular panorama of economics, social development and political ideals, with strong lights on the evolution of industry; a panorama that was filled with the real romance.

To understand the life of the Exposition season the reader must imagine these events taking place at the rate of several a day, with all their educational value and influence; thought-promoting, thought-provoking, thought-compelling, forcing on people an understanding of matters they never understood before. Space is lacking for a reproduction of all the addresses delivered on these stimulating occasions, addresses *One Great School* which belong more in the domain of education than of history, if distinction can be drawn; but so varied and so replete with substance were they, and so numerous withal, that, taken in conjunction with the exhibits, they more than justified the declaration of Dr. Benjamin Ide Wheeler, President of the University of California, that the Exposition was "a university of current information." Running with these events was the great series of 928 congresses, conferences, and conventions of the leaders of constructive thought.



## CHAPTER II

### LIFE IN THE GROUNDS

**A**FTER the Exposition season began there was a long series of ceremonies and functions, marking the dedications and formal openings of foreign pavilions and State buildings, and the reception of men of eminence whose visits were made the occasions of great gatherings of people to hear discussions of important national and international questions. These occasions were invested with ceremonial observances of impressive character, arranged as we have elsewhere stated, by the Department of Special Days and Events.

The 828 special days that were celebrated at the Exposition, and the 966 special event attractions, appealed to a tremendously wide range of interest—there were more “days,” in fact, than there were in the season; a minor form of miracle achieved by making several days fall on the same date, as, for example, Massachusetts Day, Oklahoma Day, Kansas Day, Hartford, Conn., Day, Atlanta Day, Shriners’ Day, Christian Endeavor Day, Optometry Day, and Asiatic Institute Day, all of which fell on June 19. And on this day there was a United States Championship Outdoor Swim, an organ recital in Festival Hall, there were concerts by Sousa’s Band and the Boston Band, and there was a flight by Art Smith. We have “sampled” the day, at random. There was an average of six celebrations and special attractions daily, and the Department of Special Days and Events was busy with both hands.

The scope of these affairs was broader than any exposition ever attempted before. Nations, States, cities, counties, societies, fraternities, industries, organized families, propagandas, fads, subjects of research, universities, phonograph jobbers, and Scottish clans had days appointed for their especial celebration, exploitation or divertisement. Plumbers, actors, “newologists,” Hoo Hoos, milk men and wine men, movie men, loganberries, suffragists, dancing masters, former Presidents, the Liberty Bell, tobacco, the Non-Smokers’ Protective Association, the Dekes, Zetes, Chi Phis, Pi Kappa Alphas and other primitive tribes, besides spiritualists and grapes, all had their days.

So commercialism and the higher life mingle in an exposition whose interest at all approaches the universal. And such commingling needs no apology, for commercialism is one of the greatest servants of the human race. Art and letters and poetry, science and philosophy and the sublimest manifestations of the mind and character, have to be supported by it. To affect disdain of it is to be guilty of ingratitude. Athens beautified herself in order to hold her trade. Confucius said: "Honor business"; and the old man was right.

And little else that is human can be alien to a universal exposition. Breadth of interest was the great thing to be sought and served. If a person were not interested in pumpkins he might be in a Manet or a Redfield or a Rolls-Royce; if he were not interested in Asiatic relations he might be in Elks, or osteopathy, or eugenics, or Esperanto, or the Emery Family. Buddha had a day. Prunes had a week. One old gentleman used every coupon in a season book getting himself "vibrated" in those electric jiggle chairs they had in the Race Betterment booth. The Exposition would appeal to anybody somewhere, and came near satisfying that mad craving for learning and improvement which drove people into the moving picture theaters and the shows along the Zone.

Participating nations and States, after the dedications of their pavilions and buildings, had special days in their honor, and so did nationalities not officially represented, and some of the larger public-service corporations that had been of material assistance in developing the Exposition. For, it is of the nature of expositions to become sources of honors, and to confer marks of distinction, in the form of medals, diplomas, bronze plaques, indicating recognition of social as well as commercial values.

At the President's suggestion a number of the foreign and State commissions established the custom of holding weekly, bi-weekly or monthly receptions in their pavilions and buildings, assisted by their local, national or State auxiliaries, when they would entertain their countrymen and former countrymen; former residents of their States and countries, and other guests. All these affairs aided in extending acquaintance and drawing the elements of the Exposition together. Some of the pavilions had formal openings, in addition to dedications. Early in the season the California counties were assigned days for the dedications of their booths and for the celebration of their resources, and these events helped fill the avenues with parades and spectacles at a time when no very great attendance could be expected.

There were special days for notable citizens of some of the States: men that had helped humanity to live better. In this way were honored, on

August 17, Simon Benson of Oregon, philanthropist; on August 19, Prof. Lawrence Brunner of Nebraska, scientist and naturalist; on September 22, Dr. John A. Brashear of Pennsylvania, scientist and engineer and maker of astronomical telescope lenses, diffraction gratings and other instruments of precision and research; on October 18, United States Senator Oscar W. Underwood of Alabama, statesman and political economist; on November 18, Dr. L. D. Ricketts of Arizona, mining expert and world genius in copper production. Former Governor James H. Hawley of Idaho, United States Senator John Sharp Williams of Mississippi, Champ Clark of Missouri, Speaker of the House of Representatives, Hon. E. F. Ladd of North Dakota, national food expert, Dr. William Herbert Perry Faunce, of Rhode Island, educator and scientist, and former Governor W. D. Hoard of Wisconsin, were selected for this honor, but Speaker Clark and former Governor Hawley had already visited the Exposition once and could not repeat the trip, and the others were so unfortunate as to be unable to come at all.

*Foremost  
Citizens*

The selection of these gentlemen was in response to the request of the President of the Exposition, who called on the various State governors to take such steps as to secure the selection of some man whose fame in human endeavor justified bestowing on him the appellation of the "foremost citizen of his State." Sometimes the selection was made by a popular voting contest, which greatly extended interest in the Exposition.

Those that came to receive these honors were entertained at luncheon by the President, and were given commemorative bronze medals. It was a new exposition feature, and the pity of it was that an idea so good and so stimulating should not have occurred to the management sooner, so that every State might have had time to be represented by some leader in scientific, industrial or humanitarian fields, as a living exhibit of the vigor of its citizenship. The plan, however, has been created. The next exposition may begin with it and work it out more completely.

With the exception of the dedications by the foreign countries and domestic States, whose delegations usually assembled at the foreign pavilion or State building, celebrating delegations were in nearly every instance received at one of the gates by a committee of Exposition officials, a military escort and a band, and taken to the scene of the ceremonies. Favorite settings for ceremonials not held at pavilions were the Court of the Universe, the Court of Abundance, Festival Hall and the California Building. The smart and soldierly Marines, from their exhibit camp west of the State building section, usually formed the escort, although often there was cavalry from the Presidio besides. State governors

*Picturesque  
Ceremony*



A LUNCHEON IN THE COURT OF ABUNDANCE



came with escorts of militia and cadet companies, and great parades and reviews were held with cavalry and infantry and artillery of the regular army and jacksies from the warships that rode at anchor off the Marina. Often an escort of cavalry was sent to bring some distinguished guest from his down-town hotel.

So, with all this military display, the asphalt ways were pretty continuously animated by the clatter of hoofs, the rumble of gun limbers, the flutter of pennons, the clank of swords and scabbards, and the music of military bands, as the marching men rolled along between the double rows of palms before the majestic façades of the Walled City. Nor should we forget the Wild West processions and cowboy band of the 101 Ranch, nor the gorgeous spectacles put on the avenues by the Zone concessionaires.

Inside the palaces, special days were held for the various exhibitors: Machinery Day, Liberal Arts Day, Mines and Metallurgy Day, Education Day, Social Economy Day, Food Products Day.

The gates of the Exposition opened at 7 o'clock and at 9 a blast from the siren on top of Machinery Hall announced the opening of the exhibit palaces. It announced other events throughout the day, such as the rise of an aviator, or some other happening for which the crowds were waiting, but were never kept waiting, for punctuality was one of the pronounced characteristics of the management. The gates closed at 11 p.m.

In order to appreciate the great scope of interest offered by the Exposition life, one must visualize the throngs of people not merely examining exhibits, but weaving about, among the palaces and pavilions and through the grounds, viewing demonstrations, hearing discussions *Sights and Scenes* on educational and commercial topics, watching athletic games or sham battles or yacht or motor-boat races, or rescue demonstrations by the Life Saving Service, or exhibition flights by dare-devil aviators; studying maps and models of development in far countries, hearing the Marimba Band at the Guatemala Pávilion, listening to concerts and organ recitals, getting rare glimpses of the art and history of nations, enjoying exhibition dances like the Greeks of old, or dancing themselves, or attending conventions or balls, and winding up the day by watching the marvelous illuminations and fireworks, and then visiting the Zone. To assist the image we present a program for a single day of the Exposition period. It has been fairly "sampled," and represents the wide range of choice offered the visitor. Not all these attractions were in the grounds, for some were in the form of conventions that had to be accommodated elsewhere; but a visitor to San Francisco and the Exposition could have exercised selection among these numbers:

No. 185

PROGRAM FOR MONDAY

AUGUST 23, 1915

- 9:00 A.M. to 6:00 P.M. Exhibit palaces open. Palaces of Fine Arts and Horticulture open till 10:00 P.M.
- 9:30 A.M. U. S. Government program commences in the various palaces.
- 9:30 A.M. and 8:00 P.M. Pacific Coast Conference of Unitarian Churches; First Unitarian Church, San Francisco.
- 10:00 A.M. Convention, National Shorthand Reporters' Day; ceremonies at Recital Hall, Festival Hall.
- 10:00 A.M. Tehama County Day and reunion of Red Bluff and Tehama County Association, Tehama County Booth, California Building.
- 10:00 A.M. and 2:00 P.M. Convention, County Sealers of Weights and Measures; Harbor Commission Chambers, Ferry Building, San Francisco.
- 10:00 A.M., 2:00 P.M., and 8:00 P.M. Single Tax Conference; San Francisco Exposition Auditorium.
- 10:00 A.M. Lecture on the French language, Lionel S. Mathews; Theater No. 1, Palace of Education.
- 10:00 A.M. Demonstration class in lip-reading, conducted by Mrs. Alice N. Trask, 4th Street between Avenues A and B, Palace of Education.
- 10:00 A.M. U. S. S. "Oregon," off the Marina, open to visitors; launches leave Yacht Harbor.
- 10:00 A.M. and 1:30 P.M. Eleventh Universal Congress of Esperanto, Exposition Auditorium.
- 10:30 A.M. Convention and special day, Napa County Teachers' Institute; California Theater, Palace of Education.
- 11:00 A.M., 2:00 P.M., and 4:00 P.M. Lectures on Indian Life and Customs, by Dr. J. K. Dixon, Wanamaker Indian Exhibit, Palace of Education.
- 11:00 A.M. Convention and special day, Colusa County Teachers' Institute, California Theater, Palace of Education.
- 11:30 A.M. and 3:30 P.M. Lecture, "Dogs, their Points and Purpose," W. E. Mason; Dogs of All Nations Building, Live Stock Section.
- 12:00 M. Concert, Boston Band, Emil Mollenhauer, Conductor; Fillmore Street Bandstand.
- 12:00 M. Organ recital by H. L. Vibbard, Festival Hall.
- 12:30 P.M. Concert, U. S. Marine Band; Marine Encampment.
- 1:00 P.M. Concert, Exposition Orchestra, George Georges, Conductor; Old Faithful Inn.
- 1:30 P.M. Lecture, "The Care and Treatment of the Insane," by Dr. Philip Smith; New York Motion Picture Room, Palace of Education.
- 2:00 P.M. Exposition Racing Meet; Exposition Race Track.
- 2:00 P.M. Convention, California Bar Association; Palace Hotel.
- 2:00 P.M. Mine Rescue Demonstration; U. S. Bureau of Mines, Palace of Mines and Metallurgy.
- 2:00 P.M. Dress Parade by U. S. Marines in front of Tower of Jewels.
- 2:00 P.M. Jefferson Davis Chapter, United Daughters of the Confederacy, headquarters in the Maryland Building.
- 2:00 P.M. Lecture, "Japanese Civilization," by K. S. Inui; Theater No. 1, Palace of Education.
- 2:00 P.M. Tehama County Teachers' Institute Day; ceremonies in California Building Ballroom.
- 2:30 P.M. Concert, Phillip Pelz's Russian Imperial Court Band; Court of the Universe.

## LIFE IN THE GROUNDS

9

- 2:30 P.M. "Rescue from Shipwreck," by Fort Point Coast Guard crew; North Gardens, opposite Palace of Transportation.
- 2:30 P.M. Demonstration lecture on the Note-A-Phone method of musical instruction for children, Theater No. 1, Palace of Education.
- 2:30 P.M. Exhibit drill by Exposition fire companies, Zone Plaza.
- 3:00 P.M. Tea Dance; ballroom of California Building.
- 3:00 P.M. Concert, Marimba Band; Guatemala Pavilion.
- 3:00 P.M. Mothers' conference on sex instruction under auspices of The American Social Hygiene Association; Children's Bureau conference room, Palace of Education.
- 3:00 P.M. Lecture, "Laws for Organization of Community High Schools," by Prof. H. A. Hollister, Illinois High School Inspector; Theater No. 1, Palace of Education.
- 3:30 P.M. Demonstration lecture on "Sewing Efficiency," by Miss Olive N. Elrich; Theater No. 1, Palace of Education.
- 4:30 P.M. Lecture, "Le Salon de Mme. Récamier," by Prof. Louis Delamarre; French Pavilion.
- 4:45 P.M. Lecture, "The Vested Rights of Childhood," and, 5:10 P.M., "Making Temperance Teaching Attractive," by Miss Edith M. Willis; Anti-Saloon League exhibit, Palace of Education.
- 6:00 P.M. Free class in Esperanto; Recital Hall, Festival Hall.
- 6:30 P.M. Concert, Exposition Orchestra, Richard Hageman, Conductor; Old Faithful Inn.
- 7:00 P.M. Concert, Boston Band, Emil Mollenhauer, Conductor; Fillmore Street Bandstand.
- 7:45 P.M. Illumination of the Exposition begins.
- 8:00 P.M. Concert, Phillip Pelz's Russian Imperial Court Band; Court of Abundance.
- 8:15 P.M. Fireworks Display and Scintillator Drill on the Marina.
- 8:30 P.M. Organ recital by Harold Gregson of Auckland, New Zealand, and former solo organist at Crystal Palace, London; in Festival Hall.



## CHAPTER III

### FEBRUARY—OPENING OF THE SEASON

**F**EBRUARY 20 had been declared a legal holiday by Governor Johnson. The selection of the Exposition's Opening Day, was extremely fortunate in respect to weather. It was sagacious in another respect: it was followed by a Sunday, and the Monday after that was Washington's Birthday, so that intending visitors from a distance had three clear holidays in which to make the trip to San Francisco; one of those happy accidents arranged in advance.

Although it might have been expected that the public eagerness had been temporarily allayed, over 82,000 people entered the gates on the second day without any special attraction, except for an organ recital in Festival Hall.

A few days following were rainy, but Monday brought over 129,000 people into the grounds. The Palace of Fine Arts proved very attractive, nearly 15,000 persons visiting it that day: over 11.6 of the total. It was estimated that 3,000 people heard Clarence Eddy's organ recital on the great instrument in Festival Hall. The Vanderbilt Cup race had been set for this day, February 22. It had to be postponed, and was run on March 6. Part of the crowd demanded its money back, but the instant decision of Director Brandenstein of the Concessions and Admissions Committee, to issue tickets good for the race whenever it should occur, convinced everyone of the fairness of the management, and helped establish the Exposition in the confidence of the public. After Monday the attendance dropped, and for a few days fluctuated between 35,000 and 90,000. It is worthy of note that the admissions for the first three days, 467,468, broke all exposition records.

In spite of rain, several hundred representatives of the 14,500-odd stockholders of the Exposition assembled for Stockholders' Day, February 23, to receive an account of the stewardship of the Directors. It became a heart-warming ratification. Creator's Band met the stockholders at the Scott Street entrance, and led the way around the Fountain of Energy to Festival Hall. William J. Dutton, representing the Voting Trustees, marched with President Moore at the head of the procession.



BALLROOM OF THE CALIFORNIA BUILDING



The Directors took their places on the stage. Andrew Carrigan presided. The President gave a brief account of the long labors of preparation, and stated that had the Alameda County million been in hand, the institution would have opened out of debt. He thanked the stockholders for their support through all the difficulties, doubts and stresses of the great campaign of organization. "Never before in the history of expositions have the stockholders stood in such a relation to their officers. We have at all times been simply your servants, doing what we believed it would be your composite wish to have us do, and trying to do a little better than you hoped. This is the first exposition of any magnitude to open on the stroke of the minute officially set, and the first to be built within its appropriation, for when Alameda County's support is at hand we shall be debt free."

*Agents of  
the Public*

Mr. Dutton described the functions of the Trustees he represented, and the description was a tribute to the Directorate. "It was essential to pool the stock in order to get action. If the management had shown signs of wavering or failing in its task we should have been forced to come to the rescue. But our duties have not required that. They have been chiefly to countersign the stock, and to meet once a year and beg the Directors and officers to continue, without compensation of any sort, to sacrifice their business time and to put in more days and nights for this enterprise." The meeting adjourned with three rousing cheers for the Exposition management; but the stockholders present lingered long in groups about the vestibules congratulating the President, the Directors, one another and the city on the grand result.

The Japanese Pavilion was dedicated on the following day, the 24th. An account of it will be found in that part of the story dealing with the dedications of foreign pavilions. On the 25th the District Attorneys' Association of California adjourned its meeting at Oakland to receive a plaque, and the honors of a special day at the Exposition. Director John A. Britton welcomed them at Festival Hall and made the presentation.

For the first time in exposition history, the artists and sculptors and architects whose creative dreams the physical part of the institution embodied, received signal public Exposition honors. The 25th was Designers' Day, when those that had first seen this world of beauty in their minds, whose imaginations had built up the first definite visions of it, were ceremonially recognized in connection with the work, and presented with the bronze tokens of that recognition.

As on practically all of these occasions, the guests of honor were met at the Scott Street gate with a band and military escort, and taken to the

Court of the Universe, where, amid the works of their genius, a suitable stand had been erected. "This work," said the President, "is the triumph of art in exposition building, and this is the first time in the history of expositions that the men whose art has been responsible for their creation have been duly honored. The most glowing words ever spoken by man would be only fitting for what you have accomplished here. It almost touches the divine. Its effect upon the country will be important for years and years to come."

*Honor to  
the Artists*

George W. Kelham, Chief of Architecture, responded for the designers, declaring that in the Exposition they had found a sympathetic client. He expressed regret that Guerin, and Bacon, and Bitter, and others equal in authorship to those present, could not be there to take their honors in the same way. These received plaques:

George W. Kelham, Chief of Architecture, designer of the Court of Palms and the Court of Flowers, and the towers at their entrances.

William B. Faville, of Bliss & Faville, architects, designer of the outer walls of the main group of palaces, with their domes and clerestories—the treatment that gave the Exposition its self-contained aspect.

Louis C. Mullgardt, designer of the Court of Abundance and its Tower of Ages.

Arthur Brown, of Bakewell & Brown, architects, designer of the Palace of Horticulture.

Clarence R. Ward, of Ward & Blohme, designer of the Palace of Machinery.

Bernard R. Maybeck of Maybeck, Howard & White, architects, designer of the Palace of Fine Arts.

William R. Mead, of McKim, Mead & White, architects, designer of the Court of the Universe.

Thomas Hastings, of Carrère & Hastings, architects, designer of the Tower of Jewels.

Henry Bacon, architect, designer of the Court of the Four Seasons.

R. D. Farquhar, architect, designer of Festival Hall.

Karl T. F. Bitter, Chief of Sculpture.

A. Stirling Calder, Assistant Chief of Sculpture.

John McLaren, Chief of Landscape Gardening.

The first county to receive the recognition of the Exposition during its dedication ceremonies, was San Mateo, with its handsome half-Moorish kiosk in the California Building, and its wealth of potted plants and cut flowers as an indication of its eminence in floriculture. The formal ceremonies were carried out in the morning of February 25, and the afternoon

was given over to festivities, with a band concert, an informal reception at the kiosk, and a "violet dansant" in the great ballroom. The delegation from San Francisco's neighbor county reached the Scott Street entrance at 10:30 in the morning, where it was greeted by a special *San Mateo's Day* committee of the Exposition. A procession was formed, with Cassasa's Exposition Band and an escort of the Guards. Chairman Henry P. Bowie and the rest of the County Commission, with the Supervisors of the County, led the delegation of citizens to the ballroom of the California Building, where the ceremonies were to take place.

President Moore welcomed them, reviewed the part the counties of the State had taken in building the Exposition, and especially the California Building, and accorded them credit for full partnership in the enterprise. "Both geographically and because it was the first to come to our assistance, San Mateo has the first right to recognition. We now make public acknowledgment of the great service rendered by you and by all the counties in the constant support and encouragement of the Exposition management. This day is the Exposition's recognition of that service." The bronze plaque presented to the commissioners read:

"Presented to San Mateo County, California, by the Panama-Pacific International Exposition, in Recognition of San Mateo County's Coöperation, February 25, 1915. San Francisco."

Chairman Bowie thanked the President for the memorial plaque, saying: "We particularly appreciate the honor of being selected by you to open the series of official entertainments specially reserved for the counties of the State."

Great, odorous Princess violets, like those sold at Lotta's Fountain, filled the day with their color and perfume. A little Miss from Colma presented the President with a basket of them, and two San Mateo ladies, dressed in white, handed boutonnieres of them to visitors; and from 3 to 6 the blossoms scented the ballroom. There were 51 other county dedications, in all of which the Exposition sought to express its appreciation of the assistance given it by the political units of the State.

Dario Resta, Italian-born English driver, and world's champion in the following year, won his first automobile race in America, the International Grand Prix, at the Panama-Pacific International Exposition, in a French Peugeot car, on February 27. He did the 400 miles around the 3.9 mile course in 7 hours, 7 minutes, and 57 seconds, averaging a little over 56 miles an hour. The course was the noblest and

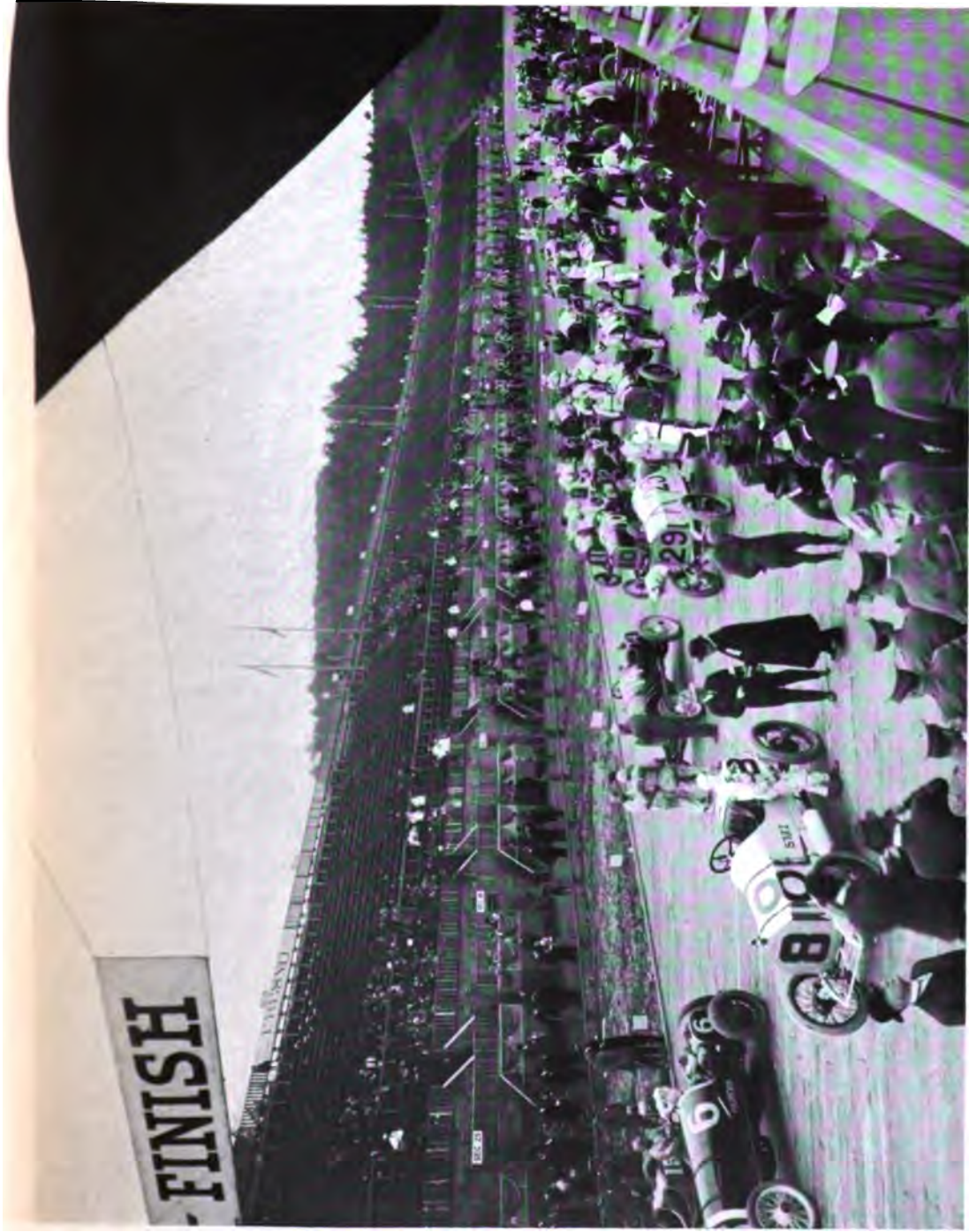
*Resta Wins*

most beautiful on which such an event had ever been held—but fast it was not, any more than Peer Gynt's God was economical. It was more like an obstacle course. It looped the Race Track at the west end on planks, between which, as the cars struck them, geysered rain water thickened to soup consistency by the rich, black loam underneath. At the east end it looped the Palaces of Varied Industries and of Mines and Metallurgy on asphalt, making two right angle bends between bales of hay piled to catch the cars that skidded too far. There was another bad kink in front of the Philippines Building.

It rained. Then it smiled a bit at the effect, and rained again; smiled again, rained again, until the joke was all gone out of it. About 65,000 people sat in seven grand-stands, or stood along the course, with the rain-drops trickling from their umbrellas down one another's backs, and with the muddy water soaking up through their shoes, and took their chances of pneumonia and grippe, and watched the muddy champions of this modern tournament thunder by, through avenues of dripping palms, and under the calm, travertine scrutiny of Cortez and Pizarro and other champions who probably never got up much more speed than 12 miles an hour in their somewhat important lives; and watched the streaking numbers in the dimming light, and smelt the awful stuff the engines burned, and enjoyed themselves thoroughly. For was it not the very life and action and excitement they had been promising themselves at the Exposition these many years? It was. And it began at 10:30 in the morning and finished after 6 p.m., in the rain and cold and gathering darkness, so that everybody had enough.

Thirty cars started. Six and a half minutes after Resta had swept over the line a winner, Howard Wilcox came along in a Stutz, for second place. There were only seven cars left by this time, but the muddy thunderers thundered on in the rain and the cold and the thickening dark, fighting a desperate battle for third place. The lights came on, down the Avenue of Palms and along the Esplanade and around the Race Track, and the drizzle persisted and the plank road geysered and the puddles gave up their mud and still the gasoline gladiators fought for the honors that were left. The game struggle of Hughie Hughes, with a sort of semi-anonymous car called the "Ono," had made him a popular hero. He won third place. Fourth place went to Gil Anderson, driving a Stutz, and fifth to Louis Disbrow, in a Simplex. We note the names of these cars, not to advertise them gratuitously, but because they may be of interest ten years hence. When Wagner stopped the race after the winners were in, Durant, Taylor, Gable, Newhouse, Kennedy and Nickrent were still grinding away at the remains of their 400 miles. The rest had dropped out.

*Battle of  
Speeds*



PREPARING FOR THE START





It was a wonderful race under the conditions, for those conditions tested skill and headiness and moral courage and physical endurance far more severely than they had been tested yet on any fast course. A wheel was broken, a tire flew off, a car went through the rail, several others skidded into the baled hay, and a dog was killed; but these were the measure of the mishaps. Nobody was hurt, but the crowd lived the rainy hours in constant apprehension, which is what a crowd likes to do. And when it was over, everybody was glad to go home and fill the hot-water bag or the old stone gin bottle and go to bed to dream of muddy ghosts that thundered by in demon chariots and couldn't be killed, and of what might be the best remedies for laryngitis and chilblains.

The course was 3.8489 miles long; the shortest on which this race was ever run. The distance was 400.2856 miles, or 104 laps. The starter was the veteran Fred J. Wagner, who had been sending them away on all courses ever since automobile racing began. These noted drivers faced him: Barney Oldfield, Tom Alley, Jack Gable, Eddie Pullen, Gil Anderson, G. E. Ruckstell, Lou Gandy, Earl Cooper, D. Resta, Louis Nickrent, Capt. Kennedy, Louis Disbrow, Caleb Bragg, C. R. Newhouse, Arthur Klein, Ed Rickenbacker, Jack Le Cain, Edward O'Donnell, R. C. Durant, E. A. Hearne, Ralph de Palma, Jim Parsons, Howard Wilcox, J. B. Marquis, Hughie Hughes, W. E. Taylor, Harry Grant, Thomas McKelvy, William Carlson, and Huntley Gordon. Some of these were celebrated names in the sport as it existed in that era. At least one afterward became famous as a fighting aviator in the European War.

*Rest of  
the Party*

As a result of this race, Resta took the gold cup and \$3,000. Wilcox received \$2,000, Hughes, \$1,500, Anderson \$1,000 and Disbrow, \$500.

Omitting the musical attractions, of which a separate account is given elsewhere in this work, the other events of February in the Exposition season were:

Aeroplane flight by Lincoln Beachey, February 20; Amateur Athletic Union Basket Ball, and flight by Beachey, February 22; dedications of the Canadian Pavilion and Ohio Building, February 25; dedications of the Norway Pavilion and the Philippine and the Illinois Buildings, February 26; flight by Beachey, February 27; flight by Beachey, February 28.

## CHAPTER IV

### IN EARLY MARCH

**T**HE House of Hoo Hoo was dedicated on March 5, the day before the Vanderbilt Cup race. The building was one of the quaintest on the grounds, the wild-wood material of redwood logs and bark being used by the architect, the designer of the Fine Arts Palace, to produce a sort of picture house that looked as though it "just grew." It stood back of the Palace of Horticulture, where its rusticity made it fit, and with the Redwood Bungalow and the White and Sugar Pine Building was part of the Department of Agriculture.

The ceremonies of the Concatenated Order of Hoo Hoo were anything but wooden—rather like a campus frolic. J. R. Hanify, first Vice-President of the Board of Governors, was Chairman of the Day, and A. B. Wastell, Executive Secretary, delivered the address of welcome. The feline ritual was performed by the members of the order, conducted by F. A. Trower, Past Snark of the Universe; R. A. Hiscock, Supreme Bojum of Hoo Hoo; R. Henderson, Vicegerent Snark, and the Nine. The President of the Exposition presented a memorial plaque, and the thing was a success.

The first symphony concert of the Exposition Orchestra of 80 pieces, under the baton of the famous Max Bendix, was held on Sunday following the Vanderbilt Cup race, and this was also the date of the arrival of Pares' Band from France, and the first day of the motor boat races. The motor boat course was 25 miles, starting from the Yacht Harbor. The race began at noon and was won by the "Jessie May."

On March 6, a week after the Grand Prix, the postponed Vanderbilt Cup race was run off, and Resta triumphed again. Mrs. W. K. Vanderbilt, Jr., wife of the donor of the cup, was present. Tickets bought for the original race were honored, and unused tickets for the Grand Prix were taken in exchange for coupons calling for seats as near as possible to the sections the original tickets designated.

Excepting Cooper and Taylor, the same drivers started as in the Grand Prix, plus T. A. Tomasini, Harold Hall, and "Wild Bob" Burman. The

money prizes were in the same amounts. This was a shorter race—300 miles, or 77 laps—and Wagner sent them away at 12:30. The sky was overcast, but it did not rain, and the crowd of spectators was said to number 100,000, out of a total attendance for the day of 135,673. There were no fatalities except in the case of a boy that fell from a staging where he had climbed to see the race; but there were more accidents than at the previous contest, and one car passed the main grand stand afire. The speed was higher, partly because of a dry course, partly because some of the drivers introduced the pleasing diversion of slamming their cars sidewise into the baled hay at the turns, and so avoided the necessity of slowing down. Resta, averaging 67½ miles an hour, finished about seven minutes ahead of Wilcox, who beat Pullen in. De Palma, twice winner of the Vanderbilt Cup, finished fourth, and Carlson took fifth place. So Resta was king of the wet course and the dry. It was the first time on record that the same driver and car had taken first place in both these races. The winner drove his French Peugeot, Wilcox a Stutz, Pullen drove a Mercer, de Palma a Mercedes, and Carlson a Maxwell.

Chivalry was in evidence, as it always is in being, in real sporting contests for Burman's car overturned, and Resta, who was in a good deal of a hurry, stopped and risked losing his lead, to see if he could render any assistance. Owing to the trying character of the course, not much speed was exhibited in these events.

W. L. Hughson, a San Francisco automobile distributor, was largely responsible for the success of these races at the Panama-Pacific International Exposition. He was appointed Chairman of the Racing Committee in January, 1914, spent six weeks in New York in a campaign to secure the Vanderbilt Cup race for San Francisco, and was finally successful in securing both events. The Vanderbilt Cup is a class race, for *Getting the Races* Class C cars under the rules of the American Automobile Association, the trophy being donated by W. K. Vanderbilt, Jr. The Grand Prix is a free-for-all, under sanction of the Automobile Club of America which donates the cup. In each case the cup, silver for the Vanderbilt, gold for the Grand Prix, is worth about \$5,000, and a bond for that amount must be put up by the organization holding the race, besides bonds for \$15,000 to assure the payment of the prizes.

The cash prizes were paid by the Exposition. In addition, every driver and mechanic received a commemorative bronze medal bearing the name of the race and the Exposition seal.

The imposing Southern Pacific Building, with its beauty and artistry and its stimulating educational features, was turned over to the Exposition

and dedicated to the service of the Exposition public on the 10th of March, in the presence of several thousand Southern Pacific officials, employees and pensioners: the first of the railway buildings to receive that recognition. It stood just beyond the Zone entrance as you entered at the Fillmore Street gate, and south of the Machinery Palace; and from here the party marched to Festival Hall for the formal exercises. Among the officials *Good Help Recognised* were William A. Sproule, President of the Company, E. O. McCormick, Vice-President, and General Manager W. R. Scott. In accepting the building from Mr. Sproule, for the Exposition, President Moore paid hearty tribute to the help the Company had rendered the Exposition. "It is not the construction of the building alone that we celebrate, but the tremendous efforts, energy, and assistance, given by the Southern Pacific Company, that we are here to recognize. This Company was the first to answer San Francisco's call, contributing the large subscription of \$250,000. It used its influence with individuals, corporations, and other railroads in behalf of the Exposition, so it is highly fitting that it should be the corporation to receive the first honors."

Here passed the memorial bronze; after receiving which, Sproule said in the course of his remarks that the Exposition was a greater and broader and grander factor in human affairs than any one there could imagine, and the farther one got from it the greater it was found to be, in the public appraisal. He had just returned from the East, and everywhere it was a topic of momentous interest. After addresses by State Commissioner Arthur Arlett and Mayor Rolph the party returned to the Southern Pacific Building to witness the unveiling of the Harriman medals, presented to the Company by the American Museum of Safety.

This Southern Pacific Building was one of the finest fruits of participation by the railroads. It was recognized as a remarkable bit of the Exposition. It made one wish to step right into the ticket office and buy a railroad ticket. Its sales psychology was sound, for it showed people what they were sure to want. There were no observation platforms nor plush-lined cars, but the most realistic presentments of beautiful scenery and interesting places to go that could have been produced.

The State of Washington's Commissioners celebrated Salmon Day at the Washington Building on March 12. Canned salmon was served by four young ladies in mermaid costume, and 5,000 cans were given away. *Day of the Salmon* Entertainment was provided by Cassasa's Exposition Band. It was a thoroughly enjoyable occasion, a novelty among the dedications then going on almost daily, and the Washington Building was visited by thousands of people willing to be impressed in this pleasant



DEDICATING THE SOUTHERN PACIFIC BUILDING



manner with the greatness of the salmon canning industry in the State where it is greatest.

National Parks Day closed a three-day convention of the National Parks Superintendents' Association, on March 13. Stephen T. Mather, Assistant Secretary of the Interior, told of government plans for bringing the parks closer to the people and giving the people better accommodations in them. Mark Daniels, General Superintendent and Landscape Engineer of National Parks, received the plaque.

In the midst of its festivities and rejoicings, sorrow fell upon the Exposition's little world. On the afternoon of Sunday, March 14, Lincoln Beachey, one of the leading aviators of the early development of the flying art, who had thrilled by his daring the crowds at the automobile races and several times a week had performed the most dangerous and beautiful flying feats then known, fell to his death in the Bay, between the transports "Logan" and "Crook" at the Fort Mason Transport Docks.

Beachey had gone aloft in a monoplane, a new type of machine for him, although he was a consummate master of biplane flying. He had looped the loop, had flown for a long distance upside down, and had landed in safety, and the accident happened on his second flight of the day. The reason for the collapse was not clear, but it was thought that after a long coast downward at unexpected speed the sudden effort to right the machine threw a strain on the tension members of the planes, under which they failed. It took a diver from the "Oregon" nearly half an hour to find the wreck and fasten to it, and when it was hauled from the water its nerry pilot was still strapped in his place. The great crowd that had rushed to the scene stood silent, and men bared their heads.

*Death of  
Beachey*

Funeral ceremonies were held at the Elks' Lodge, on Powell Street, on March 17. Among the honorary pallbearers were the President of the Exposition and the Mayor of San Francisco.

A day was appointed to honor a great California corporation, one that was not merely a strong factor in the progress of the State but the leader in that astounding hydro-electric development of Central and Northern California which has shown the world the beneficent possibilities that lie in the long-distance transmission of energy for power and light. And that is peculiarly the sort of economic service an exposition is created to recognize.

Six abreast, with Exposition officials and Cassasa's Exposition Band at their head, employees of the Pacific Gas and Electric Company, and members of their families, to the number of 5,000 people from 30 counties, marched from the Fillmore Street entrance, to the Musical Concourse south of the Lagoon, on March 15, there to celebrate Pacific Service Day, because



Festival Hall was too small to hold them. There were four main divisions, in the first of which marched Frank G. Drum, President of the corporation, and other officers, with many directors, stockholders, department heads and invited guests, including the mayors of most of the cities and towns in the territory served. The procession represented the "largest family in California" and made an imposing display of the magnitude and almost military discipline of this great public service industry; for it stretched along the Avenue of Palms the length of the main group of palaces, broken only by the Philippine Constabulary Band at the head of the San Francisco division.

*A Great  
Organisation*

Handsome acknowledgment of this corporation's great services and contributions to the Exposition was made from the band stand in the Musical Concourse in addresses by Exposition representatives. Director John A. Britton of the Exposition, Vice-President and General Manager of the Pacific Gas and Electric Company, presided. President Frank G. Drum was made the recipient, for the corporation, of a bronze plaque, presented by the President of the Exposition.

There were cordial expressions of appreciation by President Moore, who acknowledged the Company's help in the creation of the illuminating works, and the assistance, "beyond money", in planning the lighting; by Guy L. Bayley, Chief of the Exposition's Department of Mechanical and Electrical Engineering, who said the rental equipment, and other arrangements with the corporation, had made it possible for some \$650,000 to be written off the budget of his Department; by W. D'A. Ryan, whose illumination effects were based on the tremendous and reliable supply of current the corporation was furnishing; by Director of Works Connick, whose responsibilities for all these things had brought him into intimate contact at critical points and critical times with "Pacific Service"; by Mayor Rolph for San Francisco and by Frank G. Drum and John A. Britton for the corporation; the last-named, in the course of his remarks, paying his compliments to "that infallible, truthful and unerring instrument, the gas meter," a thing, one would suppose, of such uncompromising rectitude and divine benignity in every corner and angle, and such unwavering precision in every cog and pinion, that when the happy householder reached his home at night he ought to stop and pet it before he kissed the children.

*The Good  
Gas Meter*

After this everybody felt joyful, and glad he came, and couples and groups and individual members of the little party of 5,000 were seen wandering over the grounds and through the courts and palaces all the rest of the day, and into the evening, when they were treated to a special illumination

in their honor, produced by the energy their organization supplied from streams and reservoirs far away in the Sierra.

March 15 was also the day of the dedication of the Guatemala Pavilion, an event that introduced the famous Marimba Band. Thenceforth the concerts given by the Band several times a week at the Pavilion became an important and delightful part of the Exposition attractions and the Exposition life, one of the things people made special visits to enjoy.

Recognition of its great services to society was rendered the Young Men's Christian Association by formal ceremonies in Festival Hall on March 16. A plaque was presented James S. Webster, President of the San Francisco branch, by Arthur Arlett of the State Commission, representing Governor Johnson and President Moore. George B. Scott, Vice-President of the local body, presided, and Henry J. McCoy, its senior General Secretary, briefly sketched the history and described the range of influence of the organization.

Polo, the sport of princes, and kings, and rajahs, and fighting men, opened for a Universal Tournament at the Exposition on March 16. Great preparations had been made and much fine sport was expected. A Polo Committee had been organized, consisting of Messrs. George S. Garritt, E. W. Howard and J. Cheever Cowdin of San Francisco, and Mr. J. B. Miller of Los Angeles. Chief Lively, of the Live Stock Department of the Exposition, was originally a member of this Committee but later became its secretary. Mr. Garritt afterward resigned and Mr. Howard lost his life in an accident. The officers and directors of the tournament were Joseph S. Tobin, Chairman: J. Cheever Cowdin, Vice-Chairman, Francis Carolan, George T. Cameron, and John B. Miller.

*The Polo  
Season*

To secure the participation of the best polo teams and make the affair truly international in the broadest sense, a Commission was sent to Europe. It consisted of J. Cheever Cowdin, on whom the technical direction of the tournament devolved, and John B. Miller, Pacific Coast executive of the American Polo Association. They went abroad in May, 1914, and were successful in obtaining engagements of about 14 separate teams. One was to come from India, one from France, two from Spain, one from the Argentine, one from Hawaii, and eight from England.

This would have insured a series of the most brilliant and interesting events in the history of the sport. The Duke of Westminster and other polo enthusiasts engaged San Francisco houses for the season. But the war blighted these prospects. The European teams could not participate, for some of their best players were among the first men killed, nor could the Indian rajah's, and the scope of the whole affair was badly contracted.

Nevertheless the contests were good and aroused much interest. James C. Cooley of the Meadowbrook Hunt Club of New York, a well-known polo manager, was engaged to enlist eastern teams, and in spite of difficult conditions was so far successful that there were nearly a dozen contending.

San Francisco is a good polo center, with fine fields at Burlingame and San Mateo. Some of the games of the tournament were played down the peninsula to give the Exposition field a chance to recover.

That field, with the Race Track, Athletic Field, and Drill Ground of which it was a part, was one of the principal beauties of the games at San Francisco. It was within the east end of the Race Track and gave an uninterrupted view of Bay and sky, and of the hills rising across the water

*A Beautiful Scene* in one direction, and the towers and domes of the Exposition and its huge bulk of buildings sweeping away in another. In this

romantic setting, watching a polo game was like watching the tides of a small battle—say a battle between ancient champions, a tournament in which wild charges and break-neck dashes down the length of the battle-ground, and desperate rallies of beaten men turning defeat into victory, made a series of quickly forming and dissolving views that thrilled thousands of people who love fine sport and brilliant horsemanship.

The teams programmed were: San Mateo, Cooperstown, N. Y., Midwick, of Pasadena, Philadelphia Country Club, Southern Department U. S. A., Second Division U. S. A., Aiken, South Carolina, Freebooters, First Cavalry U. S. A., Pasadena, Burlingame, Boise, and Coronado. Many celebrated players came across the continent with their strings of ponies to compete for the prizes, consisting of the Exposition Championship Cups, the Golden Gate Cups, the Converse Cups, the Treat Cups, the Polo Association Cups, the Washington, D. C., Army Cups, the Presidio Cups, the Sacramento Cups, the Peninsula Cups, and the California Cups.

The games continued until the first of May. The championship of the Exposition tournament was won by Midwick, in a final game "on the flat" with Cooperstown, by a score of  $6\frac{1}{4}$  to  $4\frac{1}{2}$  goals. The Midwick players were: No. 1, Frederick McLaughlin; 2, J. Watson Webb; 3, Hugh Drury; back, Carleton F. Burke. Against this combination Cooperstown played No. 1, F. S. von Stade; 2, C. C. Rumsey; 3, Thomas Le Boutellier II; back, Malcolm Stevenson.

Prices for seats were very low, but while the games were attractive to society people, the thing did not pay financially. There can be no doubt however, that polo, as well as the automobile races which did not pay directly in dollars and cents either, were of great value in the general exploitation of the Exposition. Polo especially brought to San Francisco a



PACIFIC SERVICE DAY



number of widely known persons from the eastern States who carried home their evidence of the artistic triumph of the Exposition.

St. Patrick's Day opened with solemn high mass and a sermon at St. Mary's Cathedral, whence a long procession marched to the Exposition. The ceremonies were held in Festival Hall, but a mere small fraction of the celebrants could get in. Director P. H. McCarthy presided.

John J. Barrett was orator of the day, and his impassioned eloquence moved the great audience profoundly. Bishop Hanna was one of the principal speakers, in response to the presentation of the plaque by President Moore. Judge Frank J. Murasky read the ode "Ireland at the Fair," by William Clark, and Miss Evelyn Parnell sang some Irish songs. *The Day of Ireland*

Outside, the grounds swarmed all day with people wearing shamrocks and little slips of green in their buttonholes. There were games and athletic contests on the Marina. One of the leading events was the horse show, at the Race Track, where some of the finest horses of California were on exhibition. Children's ponies, three-gaited and five-gaited saddle horses, carriage horses, officers' chargers, pairs of trotters, and tandems were shown, and the events concluded with a mile race, a high jump, and a ladies' jumping exhibition.

Night brought one of the most exquisitely beautiful scenes human eyes ever beheld; the whole Exposition, towers, façades, sculptures, domes, fountains, colonnades, turned by lamps and screened searchlights to soft, shimmering emerald, as tender a green as any the Atlantic mists ever grew on the Irish coast. It was one of the noteworthy special illuminations, and the city talked of it for days.

Honors were bestowed on the man that introduced the basic material "travertine," into the construction of the Exposition. For this great service to beauty and art, Paul E. Denivelle was presented with a bronze plaque, and was publicly thanked by the President of the Exposition, on March 18. The ceremony occurred in the Court of the Universe, and included addresses by George W. Kelham, Chief of Architecture, and Arthur H. Markwart, Chief of Construction and Assistant Director of Works. *Thanks to Denivelle*

The Atchison, Topeka & Santa Fé's contribution to the Exposition attractions, the concession known as the Grand Canyon of Arizona, with its Old Faithful Inn, was dedicated on March 18, with simple ceremonies in Festival Hall, in the presence of several Santa Fé officials. Captain A. H. Payson, Assistant to President Ripley, accepted the plaque for the Company.

Business San Francisco, through its main organization the Chamber of

Commerce, received its meed of recognition as the real mainspring and impelling force of the Exposition, on Chamber of Commerce Day, March 19. Festival Hall was well filled with the men that had made the city what it was, that conducted its great enterprises and commanded the resources to express its life and character in such undertakings as the one that received them there. Robert I. Bentley presided. One of the principal addresses was delivered by M. H. Robbins, Jr., who had served as first President of the San Francisco Chamber of Commerce, formed by the consolidation of the old Chamber and the other three leading commercial organizations of the city. The President of the Exposition made full and generous acknowledgment of the part these organizations, now embraced in the Chamber and representing the commercial backbone of the community, had taken in the early work. The Exposition was largely their doing, from the reception of the first suggestion to the fostering of the desire and the will to make it a reality. Whether they were directly and individually occupied with the labors of its organization and development or not, their encouragement and moral support had been an important factor in its affairs. Walton N. Moore, as President of the Chamber, received the plaque. There were other addresses, by Robert Newton Lynch, Mayor Rolph, and State Commissioner Chester H. Rowell. At night more than 800 business men of San Francisco attended the annual banquet of the Chamber in the ballroom of the California Building.

The Spring Flower Show, under the auspices of the Pacific Coast Horticultural Society, in conjunction with the Department of Horticulture of the Exposition, opened in the Palace of Horticulture on March 19, and ran for three days. In California's space in the long exhibit section of the Palace was massed a huge display of Darwin tulips, hyacinths, daffodils, anemones, primulas, hydrangeas, and azaleas. Along one side, Golden Gate Park, *hors concours*, set out a grand showing of begonias, calceolarias, and cinerarias against a background of ornamental foliage plants, and on the other side a fine collection of flowering shrubs and fruit trees. There were many very beautiful Los Angeles exhibits. The first day was given over to a display of general interest, the second to table decorations of cut flowers, the third to bridal bouquets. The competition was open to all, in all classes, and the plants and flowers did not necessarily have to be grown by the exhibitors. The show was very popular and thousands of flower lovers viewed it with the utmost delight.

By this time it had become evident that the million dollars the Exposition had been led to rely upon from Alameda County, ever since the President and Secretary of the Oakland Chamber of Commerce had sent their

enthusiastic dispatch to Washington, was to be a mere paper million, without potency in the liquidation of debt. President Moore, Vice-President Hale, and Commissioner D'Egilbert had exerted themselves through various promising organizations and representative citizens of the East Bay community to bring about the adoption of a bond issue by Alameda County which should make good the unofficial undertaking, and had aroused a considerable body of favorable sentiment. But the part Oakland was to play in the development of the Exposition was more in the nature of verbal encouragement than hard cash; and delusive encouragement at that. In spite of the efforts of her Chamber of Commerce and some of her leading business men in support of the bond election, the bond issue failed to receive the necessary two-thirds vote, although Oakland is by far the largest city, and the politically dominating unit, of Alameda County. It should be said that Alameda, Emeryville, and Piedmont gave two-thirds majorities for the bonds. It was expected that the rural districts of Alameda County would vote unfavorably, but it was confidently and reasonably hoped that Oakland would come in with a large enough majority to carry the election. Nothing of the sort happened. The Exposition management had protected the business men of Oakland from a proposed vote on the subject of annexation to San Francisco; and it had built a slip for the direct operation of a ferry from the Oakland side of the Bay. The Exposition *Had Caught the Car* was open and running when the vote on the bonds was taken.

All its cultural benefits were as accessible to Oaklanders as to San Franciscans, and a large share in any commercial benefits that might flow from it was, by the direct ferry, reserved to the East Shore city. Moreover, at the date of the bond election, March 19, 1915, things looked financially critical for the Exposition. Apparently, it needed every dollar that had ever been promised it. Yet the bond issue was lost.

Then for several days leading Oakland business men conversed freely and brightly on what they were going to do about it. They would raise the money by private subscription. They would raise at least a large percentage of it by private subscription. They would raise as much as possible by private subscription. They would raise money by private subscription. The diminishing scale of their plans might mark the days that succeeded the failure of the bond issue. As a topic of conversation it lasted about a week, and then, apparently, they began to think about something else. Employees of one or two stores offered to subscribe five per cent. of a week's pay. One business man offered personal notes for his share of what the bond issue tax would have come to had there been any bond issue tax. The rest said nothing more and did what they said. It is a sorry



story, hardly fit for the telling here, except for the fact that history ought to make record of it as a guide to others that might rely, for some future enterprise, on similar support.

The outcome was a great disappointment, yet it had been in a measure anticipated. Three days before the election a special Committee on Retrenchment began putting into effect certain measures of economy that materially reduced operating expenses, and while some of the reductions were experimental and temporary, the discipline and adaptability of a fine organization enabled others to be carried as fixed policies throughout the season.

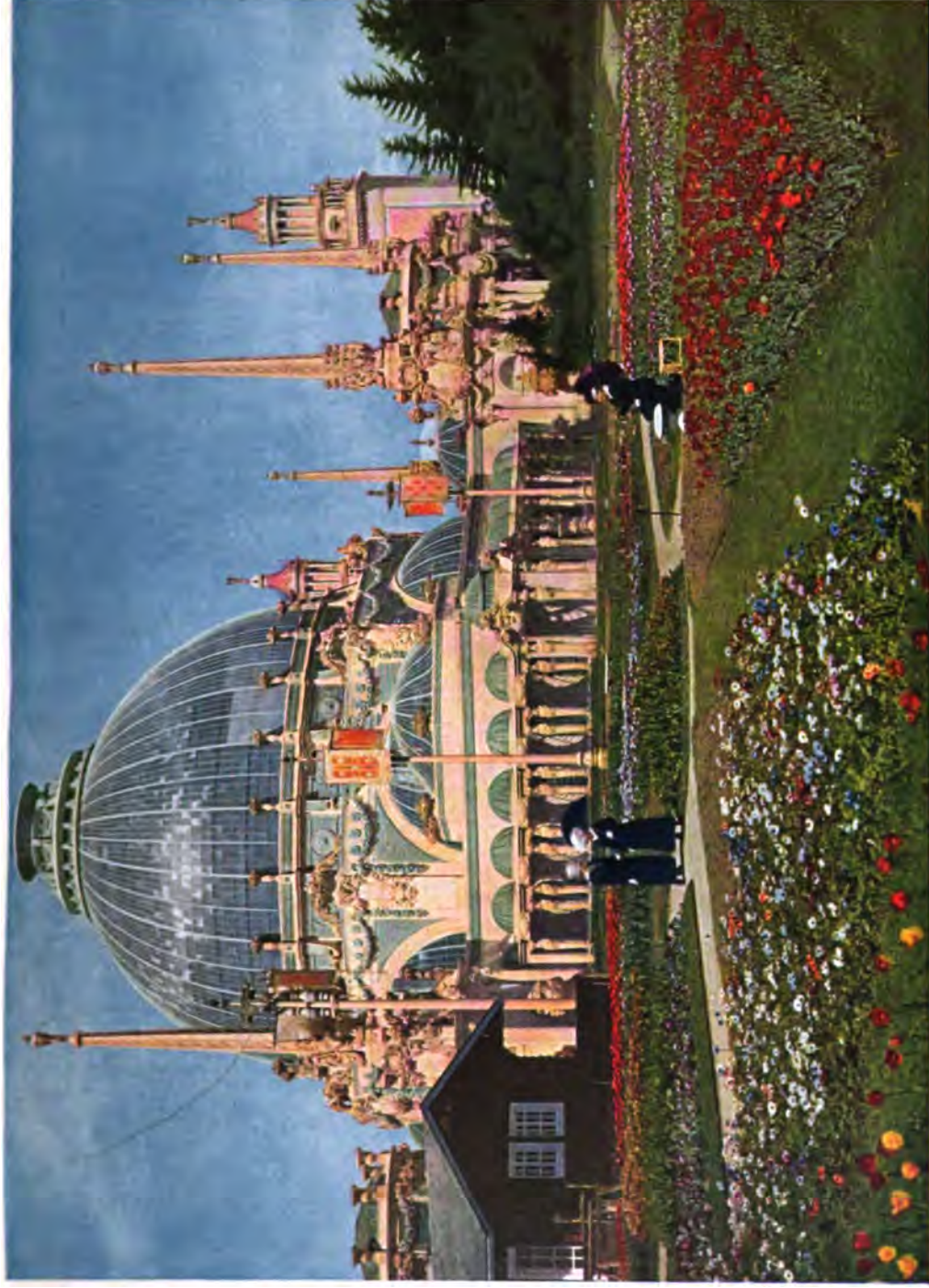
*Squeezing Expenses* The Citrus Protective League had a celebration of Orange Day in the Court of Abundance on March 20. C. C. Chapman, of Fullerton, identified with the industry for a generation, sketched its early history, which, in this State, went back to 1834 when missionaries planted the first orange trees. Director Frank L. Brown presented the bronze plaque.

Leland Stanford, Jr., University Day was observed on March 20, Director Leon Sloss, a trustee of that institution, presenting the plaque. Chancellor David Starr Jordan, first President of the University, led the procession of Stanford men from the Fillmore Street gate down the Avenue of Palms, under the Tower of Jewels, and into the Court of the Universe, where the exercises were held.

Sometime on this day, Saturday, March 20, and of the Exposition season the twenty-ninth, as the old forms have it, the attendance passed the two-million mark. It was Stanford University Day, California Legislature Day, Orange Day, and the day of the dedications of Honduras and Maryland; and the attendance was 76,839, making a daily average to that date of 69,731, and a total, when the gates had closed, of 2,022,200. It was the greatest attendance for that period of time at any American exposition.

Owing to the difficult problems confronting the Chief Executive of a great commercial nation trying to deport itself as a neutral during the European war, and owing, perhaps, as well to problems arising out of the anarchy that had prevailed in Mexico for several years, President Wilson was unable to pay San Francisco a visit during the Exposition season, in spite of his many expressions of a desire to do so, and the Exposition was dedicated on Wednesday, March 24, by Vice-President Thomas R. Marshall, who represented him, and who arrived in San Francisco for that purpose on March 20, accompanied by a notable party.

Just preceding his advent, several units of the Pacific Fleet had dropped anchor off the Marina, to participate in the ceremonies with the battleship "Oregon," which had been lying "in the stream" since the 19th of January.



AUTOCHROME BY CHARLES J. BELDEN

SPRING IN THE HORTICULTURAL GARDENS



The cruiser "Colorado," flagship of Rear-Admiral Thomas Benton Howard, commanding, arrived on March 18. She was joined next day by the cruiser "Maryland," the cruiser "New Orleans," the gunboat "Annapolis," the submarines "H-1," "H-2," and "H-3," and the monitor and mother ship to the submarines, the "Cheyenne." *Coming of the Ships* With them came two divisions of the torpedo boat flotilla, including the "Hopkins," "Hull," "Preble," "Whipple," "Stuart," "Truxton," "Paul Jones," "Perry," and "Lawrence."

The Vice-President's train reached Oakland Pier on the morning following the arrival of the squadron. In his party were Mrs. Marshall, Senator James D. Phelan, Secretary of the Interior Franklin K. Lane, William Phillips, Third Assistant Secretary of State and Chairman of the National Exposition Commission; Franklin D. Roosevelt, Assistant Secretary of the Navy and a member of the National Exposition Commission; Mrs. Franklin D. Roosevelt, Professor Adolph C. Miller, head of the Government Exhibit Board, a number of newspaper men, and several well-known residents of the national capital.

At the Mole the party was received by William Phillips and Judge Lamar of the National Commission, by Admiral Howard and his staff, and General Murray and his staff, by Chester H. Rowell of the State Exposition Commission, by Postmaster Charles W. Fay, J. O. Davis, Collector of the Port, and by William T. Sesnon and Charles Vogelsang, representing the Reception Committee of the Exposition. Mayor Rolph was waiting on the boat. Admiral Dewa of Japan and members of the Japanese Commission formally greeted the Vice-President at the Ferry Building. An *Marshall Arrives* escort of cavalry and a troop of mounted police were drawn up on the Embarcadero, the mounted band played the "Banks of the Wabash," the party was taken to some waiting automobiles, and the whole made a brilliant parade through the thronging streets to the Fairmont Hotel.

The Vice-President had a strenuous week and learned the vigor there is in western hospitality. In the evening he was entertained at a dinner dance at the St. Francis Hotel by Mr. and Mrs. William Randolph Hearst. Sunday he passed at the country place of Senator Phelan at Saratoga, and attended church. On Monday he made his initial visit to the Exposition, and attended a reception in his honor at the California Building, followed by a luncheon, at which the foreign commissioners were present, and at which toasts were drunk to the rulers of the countries represented, the toast to the President of the United States being proposed on behalf of the foreign commissioners by Admiral Baron Uriu of Japan.

A distinguished company met to do honor to the Vice-President. At

the table with him sat Leon M. Guerrero, President of the Philippine Commission; General Enrique Castillo, Commissioner General of Cuba; Alberto M. d'Alkaine, Secretary of the Argentine Commission; Martin Burrell, Canadian Secretary of Agriculture; Charles W. Fairbanks, former Vice-President of the United States; Admiral Baron Uriu of Japan; William Phillips, Third Assistant Secretary of State; Hiram W. Johnson, Governor of California; Charles C. Moore, President of the Exposition; Franklin K. Lane, Secretary of the Interior; James Rolph, Jr., Mayor of San Francisco; Alfred Deakin, Commissioner General of Australia; M. V. Ballivian, Commissioner General of Bolivia; Chen Chi, Commissioner General of China; O. Wadsted, Resident Commissioner of Denmark; H. P. Wood, Chairman of the Hawaiian Commission. Foreign and State commissioners, Exposition Directors and officials, and officers of the Army, the Navy, and the Marine Corps, were seated about the room. In the course of his remarks the Vice-President, as the representative of the President of the United States, addressed the foreign commissioners.

"Shall I say welcome?" he asked. "Is it necessary? In a way, perhaps; but, my friends, you have but come into your brother's house.

"You are here on a friendly mission. There is nothing like looking a man in the eye, and clasping his hand, to know him. You may know that prejudices exist, but the gladness of my greeting to-day would be clothed in sackcloth and ashes if every Commissioner here, after he has met us to know us, could not go back to his own people knowing that he had been in a friendly land.

"I ask you, in the name of my Chief, to uphold his hand in this, the crucial hour of the world's history, and help make swords into plowshares and spears into knitting needles.

"I greet you in the hope that here shall be cemented such ties of amity and concord as the world has never known before."

The Vice-President concluded his address with Portia's greeting to Antonio:

"Sirs, you are very welcome to our house. This must appear in other ways than words."

After luncheon the Vice-President reviewed the squadron, amid the flutter of flags and the roar of guns in salute. The party visited the "Colorado" and the "Oregon" and made a tour of the Bay in the destroyer "Truxton."

At night there was a dinner in the ballroom of the California Building, attended by over 450 guests, at which the Woman's Board was the collective hostess. It was a brilliant affair. Mrs. Phoebe Hearst, as Honorary Presi-

dent of the Board, sat at the center of the table of honor with the Vice-President on her right, and on her left Mrs. Fred G. Sanborn, who acted as toastmaster. The speakers included Seth Low of New York, Vice-President Marshall, Senator Phelan, State Commissioner Chester Rowell, President Moore, William R. Hearst, Mayor Rolph, and Albert Tirman, Commissioner General of France.

*Dinner to  
Marshall*

Tuesday they let the Vice-President take it easy. All he had to do was to go over to Berkeley and deliver the Charter Day address at the 47th anniversary of the University of California, and see Secretary Lane receive his honorary degree of LL.D. In the evening there was a reception by the Native Sons and Daughters, and after that the Vice-Presidential party viewed the Zone.

## CHAPTER V

### THE EXPOSITION DEDICATED

**W**ITH the solemnity of religious rite, and the pomp of old, dead empires brought back to lend its dignity to a modern day, the Exposition was dedicated. But it was dedicated in the spirit of democracy, and to the service of man in the present and in the future, amid all that art could symbolize of the glories of man in the past. The great Grecian colonnade encircled the scene, Byzantine domes rose above it, Roman arches formed the portals; against the blue background of sky the hordes of Tamerlane seemed once more marching into India, the romantic valor of Spain surveyed the new world it had won, the restless pioneer came on with axe and rifle across the hungry plains, and, to the north, Aspiration aloft on the Column of Progress drove his shaft into the yet unknown.

Battalions of soldiers, sailors, and marines, with artillery and cavalry, rolled through the great arches and swung around the crescent above the sunken gardens, flags fluttering, trumpets blaring, the encircling walls echoing the clatter of hoofs and the rumble of limbers. Yet it had not a single histrionic note, not a hint of the theatrical. The substantial authority of a great occasion was beyond question. Nothing detracted from its grandeur, nothing was lacking to it.

*The Nation Present* And grandeur is always simple. The dedication of the Exposition seemed like one of those historic happenings whose meaning needs no illustration, no art to make it clear. The President of the United States, through the agency of the Vice-President delegated for that purpose, was to devote this great work, with its magnificent embodiment of art, and its collections that told the story of modern industry and progress, to the service of the world. There would be some simple words of delivery to consummate the deed, a review of troops manifesting the national importance of it, some few expressions of congratulation among the foreign and State and national representatives gathered there as witnesses, and that would be all; and enough.

The ceremonies began at 2 o'clock on March 24, after a luncheon to Vice-President Marshall by the President and Directors of the Exposition.



**THE MARINES PASS IN REVIEW**  
**VICE-PRESIDENT MARSHALL, REAR ADMIRAL HOWARD, AND MAJOR GENERAL MURRAY ON THE REVIEWING STAND**



100

100

Standing with Admiral Howard and General Murray, the Vice-President reviewed the troops. Headed by a platoon of Exposition guards, twelve companies of Coast Artillery led. There was a squadron of the First Cavalry, with its regimental band, two detachments of marines, and a naval brigade of sailors 1,500 strong, with the bands of the flagship "Colorado" and the cruiser "Maryland." In all, about 3,000 men paraded.

Here, with bared heads as the flags went by, the concourse of people thought reverently of the Nation, of its dignity, its vast values to mankind, its honor among the races of men, its sustaining power for right and justice, that needed so little display.

The review concluded, the Vice-President returned to the speakers' stand, at the foot of the Tower of Jewels, where sat foreign commissioners in handsome uniforms, and among them for contrast, distinguished citizens in sober black. Seated in prominent positions were his Excellency, Ernesto Nathan, former Mayor of Rome, Envoy Extraordinary and Minister Plenipotentiary to the Exposition, in rich diplomatic dress; Martin Burrell, Canadian Minister of Agriculture; Admiral Baron Uriu of the Japanese Commission, and Commissioner General Haruki Yamawaki; H. D. van Coenen Torchiana, Commissioner General of The Netherlands; Nathan Straus the philanthropist; Charles Warren Fairbanks, former Vice-President of the United States; Franklin K. Lane, Secretary of the Interior; Horacio Anasagasti, Commissioner General of the Argentine; Rear-Admiral Pond; Franklin D. Roosevelt, Assistant Secretary of the Navy; William Phillips, Third Assistant Secretary of State; Vice-President R. B. Hale, Judge William B. Lamar, Vice-President M. H. de Young, Admiral Thomas B. Howard, Major-General Arthur Murray, and Leon Sloss.

*A Brilliant  
Assemblage*

When the Vice-President, with Admiral Howard and General Murray, had returned from the reviewing stand, President Moore arose, and with a note of solemnity in his voice said:

"We have met formally to dedicate, by the official action of the Vice-President, this Exposition as a whole. The work has been and is consecrated to the benefit and advancement of mankind. I should be remiss if I did not acknowledge, now, the tremendous assistance given to this great undertaking by the participating foreign countries. All credit to them and the States!"

He referred to the gathering of noted men as the Exposition's greatest human exhibit, and spoke of it as an agency of improved social intercourse, fraternity, and understanding.

Senator Phelan acknowledged the labors and achievement of the Exposit-

tion Directors. "If they had failed they would be execrated. Now that they have succeeded, let them be exalted. California has poured out her abundance of gold to create this magic city. All we have of our golden heritage we lay at the feet of the Federal Government."

State Commissioner Chester H. Rowell spoke for Governor Johnson. But it was the Vice-President, representing the Nation's head, that the people had gathered by thousands on the terraces of the Court and around the colonnades to hear. With simple dignity, he said:

"I crave your sympathy and your charity while for a few brief moments I stand here commissioned to take, but not to fill, the place of the President of the United States.

"A consecration to duty helps dull the edge of personal sorrow. In justice to the day, Woodrow Wilson should be here. The office and the man would each fittingly grace this occasion. You regret no more keenly than I his absence, and the lack of his words, which would move and thrill and satisfy you. But justice to all the people bade him stay in Washington.

"You hope for continued peace. Do not forget that he is your greatest peacemaker. May the truth that he seeks your good rather than his own or your pleasure, lighten the disappointments of this hour. Before the sunset bell shall proclaim the close of this marvel of the twentieth century, the President hopes to meet you face to face. Meanwhile I shall not long impose upon your patience.

"The unfaiths are rapidly disappearing. The impossible is constantly succeeding. The agnostic may survive this age but the doubter dies with it. A dream is no longer a figment of the imagination. A thought has ceased to be a mere vagary of gray matter. A deed is as much the unreal as it is the real. No longer do we laugh at dreams, sneer at thoughts, and accept only completed work. The hour stands not so much aghast as amazed. The wonderful has become the commonplace and the unhopd-for hourly arrives.

"To-day, within this Golden Gate and on the shores of this Sea of Peace, the world, at sight of this Exposition, reaches a true perspective. The mistaken views of history have at last been corrected and the historian has found the true light, after centuries of wilderness wanderings in pursuit of false ones.

"Civilization here bursts abloom with every promise of the finest fruitage. This Exposition is not only an accomplished fact; it is a crystallized thought. Each building is more than so much wood and steel and stone and bronze and gold; each is a dream.

"For aye the world has been glad to doff its hat to those who in the realms of mind or matter have pointed out the ways in which the sons and daughters of Adam have longed to walk, and always the world has been ready with hammer and nail and cross to crucify the finders of those paths wherein custom has not taught humanity to walk.

"Thus far, the ages have doubted the dreamer, have listed him among the incompetent, have smiled or sneered as fancy moved them, and have boldly declared that real worth to humanity comes from the fashionings of the hard-headed utilitarian. To-day, we see how false that view has been, and at last the dreamer comes into his own, the real vanishes, the vision becomes the substantial.

"California is a State of mystery, of seeming madness and method, a State replete with art, science, literature, law, order, and material prosperity; of marvelous accomplishment. What others took to be the mutterings of a mighty man in sleep, she has made the all-compelling language of her people. X

"This Exposition had to be, to justify in the mind of man the potency of dreams and visions over mere material things. It is in consonance with the record of this people. Sometime in the hurrying rush of restless men it had to be, but it came sooner than it otherwise would have come because someone dreamed that here in this sun-kissed clime there lay the Seven Cities of Cibola. Nor should we on this occasion forget that this land's early discovery and colonization, to the honor of the Spanish crown and to the glory of God, were largely due to the dream that north of Mexico there was an Anian Strait extending from East to West. *Following a Vision*

"Surely he should not be charged with being merely poetic in mind who on this occasion boldly declares that California is the product of a dream and that this Exposition is the composite photograph of dreamers. The Seven Cities of Cibola have become seventy-and-seven cities of culture, wealth, and character. The dream of the Anian Strait has become a reality, south of Mexico it is true, but nevertheless a reality, called the Panama Canal. X

"In the far-off and good year of 1776, in which many of our ancestors were engaged in the task of formulating principles of government for mankind, organizing a new republic, making preparation to dissolve the ties which bound them to the mother country, and proclaiming that there were certain rights inalienable by man, rights of which he could not be deprived by prince or potentate or power, of which he could not be divested by judicial decree, nay, more, rights of such inestimable value to the race that in justice to posterity he could not voluntarily cede them away, here upon this western shore the cross was being erected, the mission bells were being rung, and the Democracy of the Nazarene was being taught. 4

"Upon our eastern shore then began for those who dwelt there the democracy of life, and here upon this western shore, began for its natives the democracy of immortality. It was no more possible to keep apart the East and West permanently, than it was to destroy the dream that the democracy of life may pass through the channel of faith to the democracy of immortality. In the life of the Republic as in its religion, each is the other's complement.

"How fitting that the old dream of uniting the Atlantic and the Pacific by a waterway should with pomp and ceremonial be celebrated here upon the western shores of the Republic! The Democracy of Statecraft has crossed the continent, that it may clasp the hand of the Democracy of Faith.

"This is the land of the pioneer and the pathfinder. It has been suggested that his work is done, that he rests from his labors, and that men now know where and how to go. If there were an end to pathfinding, this would be a day of funereal sorrow rather than of unbounded exultation. But it is not so. The pioneer and the pathfinder will be as needful to the future as they have been to the past. Men walk oftentimes when they stand still, and they go farther in dreams than in thoughts or deeds.

"The mission of the Republic is vain if it be not to bring the blind by a way they know not, to lead them in paths that they have not known, to make darkness light before them, and crooked things straight. And none of these things can be done without vision and thought.

"I am sure I express the thought of the President and the hope of the American people, when I say that our Canal was built not alone for glory or great gain, but with a sincere desire to make the whole world kin. There are two gospels now, instead of one—the gospel of good will has been supplemented with the gospel of personal contact. The gospel of good will continues to be supreme, but nothing will help it preach so loudly as those human agencies which eliminate distance, blend languages, and give us sight as well as knowledge each of the other.

"Unwittingly to themselves, perhaps, yet nevertheless surely, Watt, Stephenson, Fulton, Morse, Bell, Marconi, and Goethals have been called to the discipleship of Democracy. Each has heeded the call. Each has seen his vision, dreamed his dream, thought out his purpose, and achieved.

"I am quite sure that I am but one of a countless throng in this Republic who regret that this altruistic work has a real or seeming defect in the charge of an injustice done a sister republic to the South. Let us not be too much dismayed this day by reason of that fact. The American people are wise, and they know he is not wise who is not just.

"I look with confidence for the early arrival of that good hour when



**VICE-PRESIDENT MARSHALL DEDICATES THE EXPOSITION**



whatever wrong may have been done shall be righted, and when there will be left no drop of bitter water to flow in that channel which unites the seas. If it spell not the friendship and confidence of all peoples, then have I been mistaken, for it will turn to be not the fulfillment of a dream, but the fabric of a nightmare.

"Greece stood for glory and Rome for power; Germany stands for efficiency, France for art, and England for constitutional liberty; but America has no right to be unless she stands for man and for the rights of men. A people who dedicate this Canal, and a State that built this Exposition to commemorate that work, are not engrossed with the mere material. X

"No one despises the luxury here everywhere apparent. No one sneers at the pomp and ceremonial of this occasion. Everyone rejoices that the Republic has such a State as California and that California has always had a citizenship which dared to follow its dreams and make of them imposing realities. X

"Wealth does not destroy a people. Luxury does not necessarily enervate. A people dies when it loses its vision, when it ceases to dream its dream, and when from its loins there come forth no more pioneers and pathfinders.

"From the first to the present President of the United States, whenever thought has been voiced upon the subject, that thought has been that we exist for humanity's sake as much as for our own, that we crave 'friendly relations with all people and entangling alliances with none.'

"While half the world is in a rage indescribable and unutterable, seeking to build monuments out of clay kneaded in a brother's blood, sad-eyed and sober the Goddess of our institutions seeks to hold out to a waiting world the olive branch of peace.

"It has not been our mission to impress our laws, our customs, and our civilization upon alien races. We have learned that while the code of ethics, morals, and religion consists of the 'thou shalt nots' of life, the few have feasted while the many grew faint. We have learned that it is not possible to force mankind to think as we think or do as we do. We strive only to hold the mirror up to nature.

"We believe that the whole world moves toward a far-off divine event and that our mission in that movement is to promote peace and good will. And we think the days here spent by those of other lands will greatly aid in that good work. And so, there is not a patriotic soul in the Republic to-day who does not gladly give to the courageous and undaunted dreamers and builders of this mighty Exposition his heartfelt thanks.

"Ostensibly I am here in the name of the President of the United States



to dedicate this Exposition in glorification of the completion of the Canal. Really, that waterway, from its beginning, was dedicated to the idea and the ideals of the Republic. It has been builded by the sons and daughters of the men who sought to cross the Anian Strait, who looked not vainly for the Seven Cities of Cibola, who dreamed with confidence that law and order would come out of rapine and disorder, and whose vision foretold that the gold of the mountain would be excelled by the gold of the wheatfield and the multi-colored products of orchard and vineyard. When the annals of the Republic are written, they will not be forgotten, and their children will thus learn that the conservation of their fathers made this dedication possible.

*Canal  
an Ideal*

"Myself a dreamer, I hold it to be divinely true that their vision has not ended with this splendid work. The spirit of the Republic's prophecy is upon them. They behold the good will of mankind and they see through this Canal coming from all the ports of the earth to their own and going thence again, stately argosies bearing the comforts and luxuries of mankind.

+/ "But they see more than this: On the deck of each ship, to the eye of faith there is a pioneer and a pathfinder who will, in ways we know not, open highways in the hearts of men along which will be borne the caravans that carry not only the peace and good will of the American Republic, but also the rights of humankind, those rights which must be the heritage of every unborn child before the mission of the race is accomplished.

"Here men of every age and every clime behold the noonday of the world's accomplishment, the crystallization of the dreams and thoughts of genius and of talent. May we not hope that here a thought-dawn will be born that shall not cease to broaden until, at its meridian height, all men around the world are one?"

It is impossible to convey by the printed page an adequate sense of the solemn and profound impression of this classic address. The simple, spiritual serenity with which its elevated periods were delivered moved the soul of the audience as people rarely are moved. There had been applause at the beginning, there was applause at the close; but it was of the restrained, almost hushed sort, like applause in church, that indicates a feeling almost too deep for audible expression. Slowly, lingeringly, the vast crowd dissolved, carrying away the sense of translation, of having seen visions, and heard the surge of cosmic tides on other worlds.

At night, the serious work being done and the time for revels arrived, the National Exposition Commission tendered the Foreign Commissioners, in honor of the Vice-President, the first ball ever given by the United States

Government, and what was probably the grandest and most beautiful affair of the kind in the history of the country. It was attended by over 2,000 people. The approaches to the California Building were thronged with automobiles, directed to the entrance with clockwork *Government's First Ball* precision by Major Meyers' United States Marines, who formed a guard about the place, and not altogether for show. In the great rotunda, where the air was perfumed with masses of early spring flowers, there was a reception, with the Vice-President and Mrs. Marshall at the head of the receiving line, and with them William Phillips, Chairman of the National Commission, and Mrs. Phillips, Franklin D. Roosevelt and Mrs. Roosevelt, and Judge and Mrs. Lamar. The California Grays, in dress uniform, stood at attention, forming a lane down which came the guests—women in beautiful gowns, Foreign Commissioners in costumes glittering with gold and silver lace and resplendent with decorations, Army and Navy officers in their brilliant uniforms. The line filed by for two hours. Long before the reception was over hundreds of couples had begun to weave about the ballroom, to the strains of the Exposition Orchestra and the Philippine Constabulary Band.

It was a magic night. The reception room was lavishly decorated with palms, ferns, and hyacinths. The balcony of the great ballroom had been divided into 30 boxes, for the Commissioners of the foreign participants, each box draped with flags of the nation represented. In the center of the north side was a box for the National Commission and its guests, which included the Vice-Presidential party, with Secretary of the Interior Franklin K. Lane, and Mrs. Lane, former Vice-President Fairbanks, and other distinguished visitors.

At the right of the National Commissioners' box, in the order named, were the boxes of the representatives of Argentina, Bolivia, Cuba, Denmark, Guatemala, and Hawaii. To the left were boxes for Australia, Canada, China, France, and Honduras.

In the center of the south side of the balcony, directly across from the box of the National Commissioners, was another large box reserved for the Vice-Presidents and Directors of the Exposition. Many of the Directors were present, including Vice-Presidents William H. Crocker, M. H. de Young, R. B. Hale, and Leon Sloss, besides President Moore.

Flanking the Directors' box on the right were others containing representatives of Turkey, Siam, Sweden, Norway, and New Zealand. On the left were others occupied by Commissioners from the Philippines, Uruguay, Spain, Costa Rica, Portugal, and Persia. In the center of the balcony, at each end of the ballroom, was a larger enclosure for the State Commis-

sioners to the Exposition. On either side, at the eastern end, were boxes for Italy and The Netherlands, while the enclosure at the western end was flanked by reservations for Japan and for the members of the Woman's Board of the Exposition.

*The Nations  
Represented*

Visits were exchanged among these boxes; except for the French box, from which a ceremonial call was made on the guest of honor, and which remained thereafter with the flag of France draped over the vacant chairs; an expression of the inability of the Commissioners to join in festivities while their nation was invaded, and bleeding on the battlefields of Picardy and Flanders.

Those that witnessed this resplendent event will not soon forget its grandeur, its beauty, nor the spirit of happiness that pervaded it. It set the Exposition socially above every affair of the kind; and officially the occasions of which it was the culmination sent the undertaking, with tremendous momentum, well into its formal season.

The Vice-President next day was the guest of the Commonwealth Club and of the Commercial Club, and in the evening appeared at the Military Pageant Ball in the Exposition Auditorium, given by the officers of the Army and Navy in the West in aid of the Army Relief Society. The following evening, the last of his stay in the city, he and his party, with the Foreign and State Commissioners and Exposition officials, were entertained by Baron Uriu, Vice-President of the Imperial Japanese Commission, at a banquet in the California Building. He closed his visit to the Exposition with brief calls, for the President of the United States, at all the foreign pavilions; but before departing he was impelled by the experiences of his sojourn to pen the following message to the country, which the Division of Exploitation printed and sent broadcast over the world:

"The stages of my life seem to have been marked by national expositions. My young manhood began with the Centennial. Maturity was marked by the Columbian and the Louisiana Purchase. And now the sunset years bring me to this marvel of the Republic, upon the shores of the sunset seas.

"So often have I thought I saw the Pillars of Hercules inscribed with their 'ne plus ultra,' that I hesitate to say that I have reached them. But they who builded this Panama-Pacific Exposition were so wise in adopting all the good features and avoiding those which marred the preceding ones, that to me it seems as near perfection as the mind and hand of man have ever wrought.

"Whoever can, even at a sacrifice of something which for the moment appears necessary, should come to see a real work of art never equaled even by a mirage.



PHOTO BY CARDINELL-VINCENT COMPANY

PART OF THE DEDICATION ASSEMBLAGE



"If there be anyone in America with a thirst for knowledge and for beauty and a longing for a liberal education, such an one can here obtain it.

"This is the university of the world. It has a chair fully endowed to meet the wants and needs of each. The eye, the ear, the mind, the heart, the soul, each may have its horizon here enlarged.

"I came to bear a message. I remained to become a student. I leave the feet of this Gamaliel of all expositions with regret.

"THOMAS R. MARSHALL."

Preceding the dedication and following it, these letters were received from the President and Vice-President of the United States:

"THE WHITE HOUSE, WASHINGTON,  
"March 23, 1915.

"MY DEAR MR. MOORE:

"I thank you sincerely for your cordial and patriotic letter of March 17th.

"You may be sure that I shall not give up the hope that I may yet visit the Exposition. I have heard so much in its praise from discerning and competent critics that it would be a great personal disappointment to me if I could not see it, and I wish, besides, to give it such official recognition as is within my power.

"Please convey to the officers of the Exposition my warmest greetings and best wishes. Cordially and sincerely yours,

"WOODROW WILSON,  
"President of the United States."

"SAN FRANCISCO,  
"March 27, 1915.

"MY DEAR MR. MOORE:

"May I thus formally express to you, and through you to all who have been so kind to Mrs. Marshall and myself, our sincere appreciation of a courtesy unbounded and a hospitality unexampled?

"Peace be within your walls and prosperity within your palaces. And all the year may your courts of magic and your aisles of wonder be thronged with wanderers from every land. Again thanking you, I am sincerely yours,

"THOMAS R. MARSHALL."

Perhaps the Exposition's wide scope of interest could not be better illustrated than by the fact that Eugene Grubb, the authority on the

cultivation of the potato, delivered an address one day on "The Development and Uses of Live Stock" and on the next day Mme. Schumann-Heink gave a concert in Festival Hall, which several thousand children attended free. Afterward the Southern Pacific Company took 300 orphans to its Sunset Theater in the Southern Pacific building, where Mme. Schumann-Heink entertained them with a special recital. Such diversity of interest and of sentiment was in evidence throughout the season.

*Music and  
Live Stock*

The Governor and the State Commission played an important part in the social activities of the Exposition, an essential feature of Exposition life. On March 27, about five weeks after Opening Day, they gave a dinner to the Commissioners of foreign nations and domestic States, the Exposition officials, the Woman's Board, and representatives of the army and navy. It was California's official greeting to the nations and her sister States, the well-marked expression of fellowship in a common cause. There was a reception first in the reception hall of the California Building, with the Governor and Mrs. Johnson, and members of the State Commission in the receiving line.

*California  
Entertains*

Dinner was served in the great ballroom. The Governor acted as toastmaster, and welcomed the Commissions from other governments. For the foreign Commissions a response was made by the Hon. Alfred Deakin, Commissioner General of Australia and former Premier of that Commonwealth, and for the States by Charles Warren Fairbanks, of the Indiana Commission, former Vice-President of the United States. About 500 persons were at the board, and constituted a thoroughly representative gathering in the broadest sense of the term. Dinner was followed by dancing.

The Canadian Pacific Railway's handsome building was dedicated on March 29. Director John A. Britton presented the plaque. The wonders of Canada were depicted on a moving picture screen and described by L. O. Armstrong. The Canadian Pacific building contained some very wonderful and beautiful displays which were inspected with much enjoyment by the guests.

On the following day the dedication of the Great Northern Railway's building was made picturesque and memorable by the participation and special tribal ceremonies of a large party of Blackfeet Indians from the Glacier National Park. The ceremonies included the adoption of two little tots into the tribe. Mayor Rolph represented the Exposition, and made eloquent reference to James J. Hill as one of the country's great organizers and leaders. Mr. Hill could not be present,

*Blackfeet  
Celebrate*

to the great regret of the management, but he was represented by William P. Kenney, Vice-President of the Company.

Other incidents of this month were:

The dedications of the Hawaiian and the Oregon Buildings on March 1; dedications of the Swedish Pavilion, the Texas Building, and the exhibits of San Benito, Monterey, and Santa Cruz Counties on March 2; Hotel Day, March 2; dedications of the New Zealand Pavilion and the San Luis Obispo County exhibit, and a Kite Flying Contest on the Marina, March 3; West Virginia, Washington Building, and Santa Barbara County dedications, and Grand Prix Drivers' Day on March 4; dedication of the Pavilion of Portugal on March 5; Master Painters and Decorators Association of California Day, March 6; dedications of the Indiana and Wisconsin Buildings, and of the Mendocino County displays, March 8; dedications of the Chinese Pavilion, Iowa Building, and Sonoma County exhibit, on March 10; dedications of the Netherlands Pavilion, Kansas Building, and Marin County exhibit, on March 11; Kern County dedication, March 12; Missouri Building and Tulare County dedications, March 13; Massachusetts Building and Kings County dedications, March 15; Danish Pavilion, North Dakota Building, and Fresno County dedications, March 16; Track and Field Meet, March 17; Pennsylvania Building and Madera County dedications, International Olympic Committee Day, Pacific Coast Hardware and Implement Day, March 18; dedications of the New York Building, and the exhibits of Merced and Mariposa Counties, March 19; Honduras Pavilion and Maryland Building dedications, March 20; Stanislaus County dedication on March 22; San Joaquin and Calaveras Counties Historical Pageant, March 23; Calaveras and San Joaquin Counties dedications and Retail Dry Goods Association of California Day, March 24; Idaho Building and Sacramento County dedications, March 25; dedications of the Virginia Building and the exhibit of Yolo County and American National Live Stock Day, March 26; Colusa County dedication, Real Estate Day, and Association of New England Colleges Day, March 27; Solano County dedication, March 29; Glenn County dedication and Poppy Day, March 30; Montana Building and Butte County exhibit dedications and California Ripe Olive Day, March 31.



## CHAPTER VI

### APRIL—THE "JASON" RETURNS

**A** FOIL to the dedication solemnities of the Exposition was furnished in the dedication of the Press Building on April 3; which became, in addition, the occasion for a 3,000-mile telephone talk. The Press Club of San Francisco officiated, and buried on the lawn to the west of the building the most obnoxious and repellent looking "jinx" any press artist ever conceived in his most dyspeptic hour; planting over the new-made grave a stone inscribed: "Here Lies Dull Care, the Unloved Child of Woe and Misery."

A squadron of the First U. S. Cavalry was assigned to the event, and with several companies of marines and sailors from the battleship "Oregon," the mounted regimental band of the First Cavalry, and the "Oregon" Band, led the march from the Baker Street entrance. William Jennings Bryan, then Secretary of State, expressed his congratulations to the club, the city, and the Exposition, over a transcontinental telephone line from the Press Club of Washington. M. H. de Young, Peter B. Kyne, President of the Press Club, and others sent back felicitations on behalf of San Francisco. A blizzard was raging in Washington while the men telephoning from the Exposition grounds were looking out on sunshine and flowers.

Addresses were made by Vice-President de Young and George Hough Perry, Director of Exploitation, and by Peter B. Kyne. Supervisor Hayden spoke as a representative of Mayor Rolph. Capt. J. W. Niesigh, a journalist connected with the Australian Commission, made an address appropriately designated "A Handshake with Australia." The plaque was presented by Vice-President de Young and accepted by Clyde C. Westover, Secretary of the Press Club. After "Dull Care" had been rolled into the grave, delegations from the Somaliland and Samoan villages on the Zone performed death dances around it. It was a joyous and care-free occasion.

At night Art Smith flew over the Exposition, and dropped 3,000 tickets to Zone attractions. It was the first flight at San Francisco of this daring and skillful aviator, and the first Exposition flight since the death of Beachey.



GRAND BALL GIVEN BY THE NATIONAL EXPOSITION COMMISSION TO THE VICE-PRESIDENT OF THE UNITED STATES



After that sad catastrophe it had been a serious question with the management whether or not to provide the public more of so dangerous an amusement, but it was decided that aviation was more than a sport, it was an exhibition of the most wonderful scientific achievement of the twentieth century, and that without it a world's exposition of man's accomplishments would be vitally lacking. So, all through the season, vast crowds gathered on the Marina twice a week in the afternoon and three times a week at night, to watch the most thrilling exhibitions that could be imagined; for in his biplane Smith performed about all the evolutions that can be done without going into the fourth dimension. Not only did he fly like a bird; he swam in air as a fish swims in water, and did a lot of things no proper and well-conducted fish ever thought of doing. By day he left long festoons and loops and figures-of-eight high in air from smoke pots at the tips of his vans, and at night the places of these smoke pots were taken by magnesium flares with which he went trailing double lines of fire in the most erratic paths through the velvet sky. Day or night he looped the loop, rolled over sidewise, and executed the most startling drops and "dips." His astounding fearlessness accompanied a winning personality, so that he became a great favorite and everybody's friend and sky-hero. His tricks were excelled later, in the European War, but for his time he represented the utmost proficiency in the new and perilous art of aviation.

*Swimming  
in the Air*

Enlisted men of the Army, Navy, and Marine Corps in uniform were admitted free to the Exposition grounds, but that was not the only tribute of regard and gratitude the Exposition showed them for their prompt and hearty coöperation every time they were needed. It built and equipped for their comfort a handsome clubhouse on the Avenue of Nations, near the Canadian Pavilion, where they could enjoy billiards and pool, attend to their correspondence, and read the magazines and newspapers from all parts of the country. This gift was to be administered throughout the Exposition year by the Army and Navy Young Men's Christian Association, California District.

The dedication occurred on Army and Navy Enlisted Men's Clubhouse Day, April 8, and the ceremonies were preceded by a very interesting parade, which entered the grounds at 2:30 o'clock through the Scott Street gate. In line were a regiment of Coast Artillery, a regiment of the First Cavalry with a band, the United States Marine Corps battalion encamped on the grounds, cadets from the United States Naval Training Station at Yerba Buena Island, blue-jackets from the "Oregon," and companies of the California State Naval Militia and the State Artillery Corps. Col. Stephen M. Foote, U. S. A., was Grand Marshal. The line of

*For the  
Defenders*

march was east in the Avenue of Palms to the Avenue of Progress, north to the Esplanade, south in Administration Avenue, and north in the Avenue of Nations to the site of the ceremonies.

The speakers' stand for the ceremonies was erected south of the clubhouse, facing north across the Avenue of Nations. Mr. Arthur Arlett, of the State Commission, was Chairman of the Day. After an invocation by James Ossewaarde, Chaplain of the Twenty-first Infantry, U. S. A., Arlett read this telegram from President Wilson:

"Please convey to the members of the Enlisted Men's Club my warm congratulations on the completion and equipment of the clubhouse on the Exposition grounds, and say that I hope the men have there the most delightful experiences of comradeship."

After the reading of similar messages from Lindley M. Garrison, Secretary of War, and Governor Hiram W. Johnson, President Moore expressed the feeling of the management about the enlisted men.

"This Exposition has presented much that is interesting, much that is elevating and educational, but I feel that no building on the grounds is more worthy of impressive recognition than this clubhouse. There is none that touches the heart chords more than this beautiful little structure in front of us." He concluded with a graceful acknowledgment of the services of the Army and Navy to the Exposition.

John A. Britton, Director of the Exposition, emphasized the importance of this signal recognition of the enlisted men.

"To you and your officers the Exposition owes much," he said. "Cheerfully have you responded to every call. I want to make this public acknowledgment of your untiring devotion to this cause. We can do little, but what we can do, we do from the fullness of our heart."

Director Britton then presented to Major John T. Myers, U. S. M. C., in recognition of the services of the Army, Navy, and Marine Corps, the memorial bronze plaque of the Exposition. Major Myers, after dignified acknowledgment of the gift, gave it into the keeping of Dr. R. L. Rigdon, representing the Army and Navy Young Men's Christian Association. Rear

Admiral C. F. Pond, representing the Navy, characterized the clubhouse gift as a typical expression of California hospitality, and warmly commended the Y. M. C. A. for its work in improving the morale of the Army. Edward Rainey spoke for Mayor Rolph, and Fred A. McCarl of the International Committee of the Y. M. C. A. Army and Navy Department pledged the fullest possible fellowship and cooperation of the organization he represented.

State Commissioner Arlett presented to R. E. Wilson, secretary in charge

of the clubhouse, a golden key to the building, and the flag was raised as the Coast Artillery Band played "The Star-Spangled Banner."

The Pacific Coast Interscholastic Track and Field Meet opened the Exposition Athletic Stadium on April 9. The dedicatory ceremonies consisted of speeches, a parade of athletes, and the raising of the flag in the center of the field. Part of the drill ground, within the west half of the Race Track, had been laid out for a pole vault, a broad jump, a high jump, a three-lap-to-the-mile running track, and (after the polo <sup>Introducing Athletics</sup> tournament was concluded) a quarter-mile straightaway, which overlapped part of the polo field. President Moore represented the Exposition on April 9, and turned over these grounds to Director Thornwell Mullally, Chairman of the Special Events Committee. The athletic contests held here will be accounted for in another part of this work.

Out of all the teeming fullness of life that had made the Exposition, death was sure to take its toll. The man to whose conceptions was due much of the grandeur and animation of the picture, Karl Theodore Francis Bitter, Chief of Sculpture, was killed by an automobile in front of the Metropolitan Opera House in New York on the evening of April 10, in the year of the Exposition he had done so much to adorn. He had been unable to come to San Francisco since those early conferences of the Architectural Commission, and so had never seen the issue of the inspiring ideas he had put before the Board and introduced into the plans. The sculptural balance of the Court of the Universe was due to his fertile suggestion of great opposing groups to dominate the scene from East and West, and the inspiration of his intensely modern thought ran all through the execution of the statuary.

Bitter was a native of Vienna. He came to the United States when he was twenty years old, and directly entered into experiences in the architectural field, so that he had early training in the proper function of his art: the service of great architecture. He was twice elected President of the National Sculpture Society, and was at one time Vice-President of the Architectural League of New York. The Exposition world, and the art world in general, learned of his death with profound sorrow.

Two days after the dedication of the French Pavilion, which occurred on April 9, the United States Navy collier "Jason" steamed into the Golden Gate and dropped anchor off the Marina, with a part cargo of exhibits from Greece, Italy, Spain, France, Austria, Hungary, <sup>Return of the "Jason"</sup> Germany, Norway, and Great Britain, the insurance value on which had been placed at \$3,500,000. Her advent seemed like an expression of gratitude for the Christmas gifts she had carried to the orphaned children

of the European countries then at war. A day or so later, when the first lighter-load of French exhibits was landed at the ferry slip and put upon trucks for delivery, it was received by M. Tirman and the members of the French Commission, Capt. Baker and eleven of his department chiefs, a band and a company of Exposition Guards, and escorted with music along the Marina to the Avenue of Nations and the French pavilion.

The "Jason" had had a most romantic voyage. She left New York November 14, 1914, discharged part of her cargo of Christmas gifts, for the orphans of the great war, at Plymouth, another part at Marseilles, some more at Genoa, and the balance, for Servia and Montenegro, at Saloniki. She coaled the United States cruiser "Tennessee" at Alexandria, and the

*Coal and Sculpture* "North Carolina" at Beirut, and then went back to the Piræus, where she took on 104 cases of sculpture casts for the Greek Pavilion, after which she touched, for Exposition exhibits, at Genoa, Marseilles, Barcelona, and Bristol. At Hampton Roads she took on coal for the Pacific Fleet, just cleared a slide in the Culebra Cut, coming through the Canal, and arrived safely at San Francisco with her great and valuable cargo.

As a mark of appreciation of the fulfillment of their task in bringing through dangerous waters and out of Europe's welter of war some of the best exhibits in the whole Exposition, the management made April 15 "Jason Day," and held exercises in honor of Capt. H. T. Meriwether, U. S. N., her commander, Lieut. Com. Courtney, U. S. N., and the members of the crew.

After the luncheon the guests and the official party went to the Court of the Universe, where Captain Meriwether was presented with a bronze medal by President Moore. Lieut. Com. Clark Howell Woodward was given a medal to forward to his classmate, Lieut. Com. Charles E. Courtney.

At the close of the ceremonies the official party, headed by a band, left for the yacht harbor to embark for the visit to the ship. Here the President of the Exposition personally shook hands with the members of the crew and presented each with a bronze lapel button commemorating his service to the Exposition.

A few formal tributes were still owing to some of those whose coöperation had been the means of creating the Exposition. Builders' Day was celebrated on April 10, when well-merited recognition was given the contractors for the various buildings. Twelve firms received medals. We have presented their names before in this work.

Walter D'Arcy Ryan, Chief of Illumination, Department of Mechanical and Electrical Engineering, received a testimonial from the President of the Exposition in the Court of the Universe, on the night of April 13, which



THE GUARDED PASSAGE





was made Illumination Night, and thousands of people attended to see the special illuminations of that occasion.

At about this time was introduced the pleasing feature of noonday song from the top of the Tower of Jewels. Roy La Pearle, gifted with a powerful baritone, was engaged to sing ballads there, and one day at noon the thousands of people contentedly munching sandwiches and resting from the exertions of the morning, heard a deep mellow voice float out over the grounds, from an unseen source, in the jocund melody “I’m on My Way to Dublin Bay.” After that it was a regular feature of entertainment for the noon hour in the open air, and one of the things to look forward to, like the band concerts or the organ recitals in Festival Hall.

*Song from  
the Sky*

## CHAPTER VII

### NINE YEARS AFTER

**T**HE devastation of the old, which was the beginning of the new, San Francisco was celebrated by the city and the Exposition for six days, under the auspices of the Commission in charge of the World's Insurance Congress events. It was one of the greatest of all the Exposition celebrations, and involved spectacular parades, with floats representing ruin and rebuilding, and vast outpourings of the people to see and hear and to revive in memory that tremendous drama of a city's destruction and a people's light-hearted and conquering courage which had excited the admiration of all the world, and had made the world rejoice with the city at the miracle of restoration that was visible all about. It was not merely the San Francisco population that was interested and that thronged the streets and the avenues of the Exposition to shout with loyal exultation as the parades rolled along, but the stranger within the city's gates who refused to be a stranger and for the time was a San Franciscan. It was the regeneration of the city which they celebrated—its birth anew—and much in the spirit of a thanksgiving.

The "Nine Years After" Celebration began on Saturday, April 17, less than nine years after the catastrophe, by a day. The bellow of sirens, the clangor of bells, and the shrieks of whistles heralded the beginning of a parade of 20,000 people, which started at ten o'clock from Market and First Streets, whence it was to proceed by way of Golden Gate and Van Ness Avenues to the Exposition grounds. Except for the Zone and comedy divisions which entered at the Van Ness gate, the procession made its entrance at Fillmore Street and swept down the Avenue of Palms to the base of the Tower of Jewels, where it was reviewed.

There were Exposition and city officials, the State Commission, coast artillery, cavalry, military bands, marines, blue-jackets from the "Oregon," and naval apprentices from the training station on Yerba Buena Island in the Bay, University of California Cadets, League of the Cross Cadets, the California Grays, and many more military organizations. There were about 2,000 members of the insurance world, and citizens in automobiles, a

division of municipal employees, the Commissioners from the southern counties. The Zone sent out its best mobile attractions—the Wild West parade and Cowboy Band from the 101 Ranch, the actors from Toyland, contingents from the '49 Camp, the Streets of Cairo, Japan Beautiful, and the Chinese concession. There was every sort of equestrian from Don Quixote to Tam O'Shanter. There were speeches at the Tower of Jewels, under the Chairmanship of Director Mullally, and Mayor Rolph bestowed medals for gallantry on five members of the Fire Department.

*The Zone  
Parades*

The next day, Sunday, was Insurance Day, appointed for thanksgiving services by proclamation of the Governor. These services were held in the Court of the Universe, in the presence of a multitude of people, with a chorus of 400 voices, under direction of Wallace A. Sabin. There were addresses by Rev. F. W. Clampett, Rev. Father Joseph McQuaide, Rabbi Martin A. Meyer, Dr. David Starr Jordan, and Dr. Benjamin Ide Wheeler: the last two representing California's two great universities. The speaking opened with an invocation by Bishop William Ford Nichols. At the close the entire assembly sang the "Star Spangled Banner."

On Monday evening there was a great fireworks display, and a ship, made from an old barge, with scenic upper works, was consumed off the Marina. From 8:30 on, the crowds made carnival on the Zone. Wednesday was Fire Underwriters' Day, with a parade of fire insurance men in automobiles to the grounds where special services were held for them in the Court of the Universe. Thursday was Fraternal Day, opening with a grand parade of fraternal organizations about the Bay and closing with a reception and ball in the California Building.

The parade was a fine spectacle, for many of the organizations had uniformed divisions, and many others built large and beautiful floats for the occasion.

There were addresses at the Tower of Jewels to the participants in the parade and the great crowds that had followed out to the grounds, and prizes were given for competitive drill or turn-out. It made a bright and pleasing close to the Nine Years After series of fêtes, which had begun the preceding Saturday.

The prizes awarded by the Exposition were:

Cup for best male marching organization, Modern Woodmen of America.

Cup for the best float, Fraternal Brotherhood.

Cup for the best female marching organization, Companions of the Forest, Ancient Order of Foresters.

Cup for uniformed marching organization having largest representation, Woodmen of the World.

At the afternoon ceremonies before the Tower of Jewels, Mrs. Francis E. Burns, Great Commander of the Ladies of the Modern Maccabees, presented some striking comparisons, statistically. "It cost \$400,000,000 to build the Panama Canal. In the last 50 years the fraternal insurance societies of this country have built six canals. The papers have had much *Sane* about Germany's \$2,500,000,000 war loan. The fraternal system *Spending* has distributed this amount among those who needed it, and nothing has been said about it. This money was not spent for guns, aeroplanes, submarines, or mines, but for shoes for children, for homes and books and education."

The final act of the festival was a highly spectacular competitive drill among the marching sections of the various orders.

Helping to keep alive and vivid the great traditions of the Nation, Patriots' Day was observed on April 19, the 140th anniversary of the battles of Lexington and Concord. The exercises were fittingly held at the Massachusetts Building, representative of all New England, the balconies of which were festooned with the Stars and Stripes. The "Spirit of '76" came back again, in the flesh and in costume, as in the famous picture, playing the same fife-and-drum march that thrilled the Minute Men in Middlesex County on the eve of the Revolution. The parade which this marching tableau headed was composed of Exposition Guards, marines, and citizens.

The exercises of song, martial music, prayer, and reminiscence were conducted under the auspices of the New England Association of California, with the assistance of the Sons and Daughters of the American Revolution, Grand Army of the Republic, Womens' Relief Corps, New England Colony of Women, Bunker Hill Association, New England Association of Oakland, and many other patriotic societies, and were attended by a throng which extended from the steps of the Massachusetts Building to the apex of the triangle that marked the termination of the Exposition's "Avenue of States."

The guns of the "Oregon" roared the national salute, the flag on the old Massachusetts State House dipped, the band played the "Star Spangled Banner," and the formal program began. Ralph L. Hathorn, President of the New England Association of California, introduced Mr. Daniel O'Connell as Chairman of the Day, and the Rev. Father Joseph McQuaide pronounced the Invocation. The plaque was presented by Director Rudolph J. Taussig, Secretary of the Exposition. An intensely interesting feature of the oratory was the recital by Commander Reeves of the "Oregon" of the incidents of the battleship's dash for the East Coast and Cuba during the Spanish war. Other speakers were Col. A. D. Cutler, Samuel



PHOTO BY DR. E. O. JELLINEK

REFLECTED RADIANCE



Shortridge, Miss Gail Laughlin and State Commissioner Chester Rowell. The audience sang "America" and "The Star Spangled Banner," and Bishop William Ford Nichols pronounced a benediction. There followed a concert of patriotic music in the Blue Room of the <sup>Cruise of</sup> the "Oregon" Massachusetts Building, and moving pictures of historical scenes were shown in the theater.

The fifty-seventh Annual Conclave of the Grand Commandery, Knights Templar, opened in San Francisco on the 21st of April. About 1,500 Sir Knights participated in the parade, and there was a competitive drill in the Exposition Auditorium at night. It was won by Los Angeles Commandery No. 9, with California Commandery No. 1 of San Francisco second, and San Francisco Commandery No. 41 third.

In the meantime, the Exposition golf tournament had opened on the Ingleside links, bringing some noted players to the city. Some of the games were played in the Presidio, and some at Claremont. Walter Hagen, open champion of the United States, won the open championship of the Exposition. Harry Davis won the amateur event.

Madame Maria Montessori, the eminent Italian educator, said to be the greatest expert in the field of child education since Froebel, arrived at San Francisco on April 25. She was entertained at luncheon by the Woman's Board, and formally presented by His Excellency Signor Ernesto Nathan, head of the Italian Commission. Her address, in Italian, was a plea for individuality. Later in the season there was arranged a glass-enclosed classroom for her in the Palace of Education, where some 30 little tots began their intellectual development along the lines she laid down. This will be described in more detail later.

A party of 11 United States Senators, and 36 Members of Congress, arrived at San Francisco on its way to the Hawaiian Islands on April 26. With them was Hon. Joseph G. Cannon, former Speaker of the House of Representatives. The members of the party were entertained at dinner in the New York Building by Senator Phelan; and on the same evening the Exposition gave a great ball in their honor in the California Building, which so many attended that the ballroom overflowed and a great many couples had to dance in the large reception room.

Interest in the visit centered largely in the personality of the former Speaker, whose sagacity in national affairs had been exemplified by his advocacy of San Francisco's cause in the contest with New Orleans five years before. He had said at that time that if he lived he would dance the Virginia reel at the Panama-Pacific International Exposition. At the time of this visit he was in his 79th year, and would have fulfilled his declaration



had it not been for an affection of the knee. At a Commercial Club luncheon he said: "I have been in Congress for 40 years with two leaves of absence which I did not ask for. In all that time only two expositions have failed to ask help from Congress: the Centennial and the Panama-Pacific."

*Uncle Joe's Tribute* In the afternoon the Exposition took the party on an automobile tour from the Merchants' Exchange Building to and through the grounds.

At the ball the gallery was divided into boxes for the members of the Congressional party, and after the reception each one was escorted to his box by a member of the California Grays. In his box Mr. Cannon held a levee of his own. The representation of Army and Navy men, and of civic organizations, was very large, and everybody wanted to shake hands with "Uncle Joe." Although he might not be able to dance this was "Joe" Cannon's ball.

Other events of this month were:

New Jersey Building, Sutter and Yuba Counties exhibits dedications, April 1; Shasta and Trinity Counties dedications, April 2; Contra Costa and Tehama Counties dedications, California Development Board Day, Kiddies' Kite Flying Tournament on the Marina, April 3; egg rolling and search for nests on the Marina, April 4; dedications of the Bolivian Pavilion and the Siskiyou County exhibit, April 5; New York City and Lassen County dedications, and Helen Keller's lecture on "Happiness," April 6; Modoc County dedication, and San Francisco Downtown Association Day, April 7; Amador County dedication, and World's Social Progress Day, April 8; dedications of the Cuban Pavilion, and the Alpine, Sierra, Plumas, and El Dorado County exhibits, California Council of Education Day, and Daughters of California Pioneers' Day, April 10; Operetta, "Violet Vendors," on the Marina, April 11; Utah Building and Placer County dedications, April 12; Nevada County dedication, April 13; Tuolumne County dedication, and Knights and Ladies of Honor Day, April 14; Los Angeles County dedication, and Royal Arcanum Day, April 15; dedications of the Ventura County exhibit and the White Pine Building, April 16; San Bernardino County dedication, American Association of Passenger Traffic Officers Day, and San Francisco Society for Prevention of Cruelty to Animals Day, April 17; Insurance Day, April 18; Orange County dedication, April 19; Argentine Pavilion and Riverside County dedications, Ship Owners' Day, April 20; San Diego County dedication, April 21; Imperial County dedication, April 22; Danish Society, "Dania" Day, and Shakespeare Day, April 23; dedication of the Italian Pavilion, Mayflower Descendants' Day, Produce Day, International Bahai Congress Day, Evangelical Lutheran Augustana Synod Church Day, April 24; Southern California Editorial Association Day, April 26; Baked Potato Day, and Swimming Contest (eight girls), on April 27; Raisin Day, April 28; Mississippi Building dedication, and Physicians' and Surgeons' Day, April 29; dedication of the Turkish Pavilion, Business Men's League of St. Louis Day, and Edwin Markham Night, April 30.

## CHAPTER VIII

### MAY—THE CALIFORNIA BUILDING

**M**AY DAY, celebrated under the auspices of the San Francisco "Examiner" as Examiner Day, was one of the occasions of extra large attendance, bringing a "gate" of 106,987. It was given over to the children. There were two Queens and two Maypoles, one at the Musical Concourse and one at the Zone Plaza. The parade in the morning from the Zone to the Musical Concourse was very pretty, with little girls in poppy costumes and fairy costumes, and other fancy dress, some with wreaths and baskets of flowers and pipes of Pan. There was a concessionaires' pageant—the 101 Ranch turn-out, the Rube Band, Toyland's Midgets and Japanese wrestlers, jesters, and geisha girls from Japan Beautiful, a float from the Alligator Farm, with a family of saurians, "cavalry and carriages" from the '49 Camp, elephants, camels, and sacred cattle from the Selig Wild Animal Show, a float showing the Submarines, some *Wild Life* camels and acrobats from the Mysterious Orient, jaunting-cars from the Irish Village, Australasian natives, Somalilanders, and a good share more of the parti-colored and polyglot human and zoölogical life of the Zone.

Besides the Maypole dance there was a program of children's dances conducted by Miss Ida Wyatt. Ruth Rampe was the morning Queen, and Florence Power was Queen of the afternoon. Concessions on the Zone were open to the kiddies free of charge. The Crowley launches offered them and their accompanying parents or guardians free rides to the "Oregon." The inter-army polo games were free to the children. Art Smith made a special flight, and the "elephant" walked the tight rope on the Zone. There was free candy from the Orange Blossom, and there were a thousand tickets for the Fadgl trains, and special programs were executed by some of the larger concessions. It was all very blithe and merry, in keeping with the season and its promise.

One of those Japanese fêtes that spread the feeling of poetic beauty like silver lace over the imperial gardens of Nippon was celebrated on the fifth of May, the date itself being in keeping with the Japanese preference for odd numbers. This was the festival of "Tango-nu-Sekku," the "Boys' Festi-

val," and the "Feast of the Iris." On this day, by means of ancient and beautiful symbolism are taught valor and the other virtues of the *Samurai*. From the tips of tall masts all about the Japanese Pavilion great paper images of the carp floated in the breeze—one of them sixty feet long—the carp that swims up the cataract, and will not wince even under the knife, as Commissioner Harada explained; and there were warrior dolls to inculcate courage and loyalty. As an illustration of the beautiful, interesting, and inspiring phases of the thought and custom of other countries, this was voted one of the most striking of all the Exposition festivities. Many hundred guests availed themselves of the invitation and assembled in the main reception hall of the Japanese group of buildings. Commissioner General Yamawaki explained the intimate associations of the day with Japanese tradition and the national spirit, and Commissioner Harada lectured in his usual charming way, upon the old poetic ideals and ancient customs of his people.

*Revealing  
a Country*

In early May, when California roses bedeck the fences and clamber over cottage roofs, Chief Dennison of the Department of Horticulture staged another flower show, under the auspices of the California State Floral Society and the Alameda Floral Society, which drew thousands of excited and delighted lovers of blossoms to the Horticultural Palace. The eastern entrance looked as though all the roses in the world must have been gathered there. One exhibitor alone, the California Nursery Company, showed 400 varieties. There were three sets of displays of cultivated flowers: those of amateurs that do their own gardening, of amateurs that hire it done, and of professionals. And there was a large display of California wild flowers. Of especial interest was a collection of pedigreed hybrid sweet peas, grown under glass by C. C. Morse & Co. All the flowering shrubs of this locality were shown, and geraniums, carnations, and pansies in a profusion that justifies the use of the good old term "bewildering." The show ran on the 7th, 8th, and 9th of the month.

The California Building was dedicated on the 11th of this month. Vice-President Hale acted as Chairman of the Day, and there were addresses by Governor Johnson, President Moore of the Exposition, Mayor Rolph, Judge John F. Davis, Grand President of the Native Sons of the Golden West, and Mrs. Mary Boldemann, Grand President of the Native Daughters of the Golden West. In tendering the memorial plaque to the Governor, President Moore said:

*Day of  
the State*

"Never in the history of expositions has there been a structure like the California Building. In the history of our country there is nothing to touch it. When this is all over we shall look back upon the California



T. H. F. BURDITT, ARCHITECT

THE CALIFORNIA BUILDING

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Building as a pleasant memory, patterned as it is on the lines of democracy, hospitality, and good cheer." The Governor responded: "I yield to the men responsible for the wonderful success of their dreams the full meed of praise from all the people of California."

Representing the organization most deeply concerned with the development and preservation of California history, Judge Davis's remarks were singularly fitting. He said:

"In the economy of the fraternal life of this day, our organization, composed of men who had the good fortune of being born upon California's soil, has dedicated itself to the service of making known the history and keeping alive the memories, of the grand old Pioneers—men and women—who were not born upon its soil, but who made this land the land of their choice.

"With their character and their clear vision they laid deep the foundations of this Commonwealth, without which the superstructure could not have been built. Theirs was the simplicity that goes with greatness, theirs was the patience that goes with high resolve, theirs the resourcefulness that goes with mental power, theirs the courage that goes with moral strength. Their story will never be allowed to die. Their spirit is renewed in the splendid audacity and efficiency of the Board of Directors who, out of the ashes of San Francisco, conceived and carried out this matchless international exposition.

"The successful fulfillment of this titanic project has been accomplished under the faith and enthusiasm and drive of California men and women. And amid all its challenging glory, there stands forth—as not the least in artistic conception and design—the form of this California Building, embodying the original contribution of our loved Franciscan Fathers to the architecture of the world."

The State Building was dedicated in the morning. In the afternoon the history of gold in California was celebrated, and the event was termed Gold Nugget Day. A 100,000-dollar collection of native gold from the Sacramento Valley counties was unveiled and made a brave showing. W. A. D'Egilbert, California Commissioner, was Chairman of the Day, and the main oration was delivered by Judge Hall of Richmond, Contra Costa County, who eloquently reviewed the discoveries and the social and industrial reactions of the widely-known and ever-welcome commodity. It was a brief review of the history of the State.

*The Call  
of Gold*

Men that have things to eat on hand when they are wanted, that give

variety to diet and rest to the housewife, that understand orders over the telephone, and wrap up the prunes and sugar and bacon in just the quantity desired and send them to your kitchen door by a delivery service which, taken in the aggregate of its performances the country over day by day, would make a national express company look like a small and struggling business, men that hear the complaints of half the housewives of the country, and know about how good is the credit of their husbands: the retail grocers of the country, to wit, had their day in the grounds on May 12. A great parade of food floats and "delivery wagons" full of pretty girls, with the Coast Artillery Band, came through town from Fremont and Market Streets, and there was a program of exercises in Festival Hall; during which some history of their patient service was reviewed by John A. Green, Secretary of the National Retail Grocers' Association. Director Frank L. Brown presented a bronze medal. Frank B. Connolly, President of the Association, was Chairman of the Day and told of the Association's birth at the Columbian Exposition 22 years before. There were lively times on the Zone, and the affair formed a sort of recess in the deliberations of the Grocers' Convention that had been going on at the Exposition Auditorium.

*Our Friend  
the Grocer*

Dr. Karl Muck and his hundred artists of the Boston Symphony played their first concert in Festival Hall on the evening of May 14. This great musical event, possibly the greatest of the Exposition year, attracted a large audience of music lovers. More on this head may be found in the chapter on the music of the Exposition.

Veterans' Day, in honor of the Grand Army of the Republic and the Spanish War Veterans, was celebrated on May 15, at the conclusion of the 48th Encampment of the Department of California and Nevada, which had been in session at San José. There was a parade of old soldiers of the Civil War, and of younger men that had served in the Spanish War; and a living flag of women and girls representing the Stars and Stripes marched with them. The other element of the procession consisted of United States cavalry, blue-jackets, and marines, the Sons of Veterans' Reserve, the Department Commander of the Grand Army of the Republic and his staff, and the Department Commander and staff of the Spanish War Veterans, with thousands of representatives of those organizations, Phelps' Squadron of Naval Veterans, the Columbia Park Boys' Club, members of the Woman's Relief Corps and Ladies of the Grand Army, and Daughters of Veterans, with their Department Commanders, and the auxiliaries of the Spanish War Veterans and of the Sons of Veterans.

*Veterans of  
two Wars*

These elements assembled at the Scott Street entrance, and made the

South Gardens look like an army rendezvous. They moved westward to Administration Avenue, turned northward, and entered the succession of stately courts leading westward to the Court of the Universe, where the exercises in honor of the old heroes and their spirit of devotion were to be held.

John Rainsbury of Thomas Post, No. 2, Grand Army of the Republic, was the Marshal of the parade, and General Hiram Thompson of San Diego, Department Commander of the Grand Army of the Republic, was Chairman of the Day. Nine bronze medals were presented to as many organizations represented. The presentation was made by Director John A. Britton. The acceptance was voiced by General Thompson in the name of the recipients: The Grand Army of the Republic, the United Spanish War Veterans, Sons of Veterans, Sons of Veterans' Reserve, Woman's Relief Corps, Ladies of the Grand Army, Daughters of Veterans, United Spanish War Veterans' Auxiliary, and the Sons of Veterans' Auxiliary. Addresses that were fervent expressions of gratitude for their services and their example in the national life were delivered by State Commissioner Arthur Arlett and Mayor Rolph, and there were responses by Gen. N. P. Chipman of the Grand Army, and Milton S. Nathan of the Spanish War Veterans.

Italy Day was celebrated on May 20, when Commissioner General Ernesto Nathan threw open the pavilion that had been dedicated nearly a month before, and received from Vice-President Hale an engrossed testimonial, to be presented to the Kingdom of Italy in commemoration of the event. The Commissioner General welcomed the Exposition public to the Pavilion of Italy in an eloquent address *The Glory of Italy* in which he sketched the services of some of the great men of his country since the Renaissance—a brilliant roll, of such renowned names as Dante, Galileo, Michael Angelo, Leonardo da Vinci, Marco Polo, Columbus, Amerigo Vespucci, Sebastian Cabot, Volta, Vico, Verdi, Mazzini, Cavour, Garibaldi, Victor Emmanuel II, the "honest king"; the illustrious roll coming down to Mascagni and Marconi—a roll so illustrious and so significant of moral and intellectual splendor that it seemed a little like taking advantage of the rest of the world just to mention it, were it not for the fact that so many more might have been added; so we felt thankful to Commissioner Nathan for his moderation. Prof. Ettore Ferrari had a few words of interest to say on the Italian Fine Arts exhibit, which was formally opened that evening. Three days later Italy declared war on Austria and her ambassador left Vienna. Shortly after that she began to call in her strongest men for service at home, and the Exposition lost Ernesto Nathan.

May 21 was the day when horses rode; not dead and down hacks bound



for the knacker's, "thrust out, past service, from the Devil's stud," but comfortable equines with bonnets on, gazing contentedly at the crowds from a motor truck on one side of which a banner read "Emancipation Day" and on the other "Our First Joy Ride." It was Transportation Day, and

*Means of Motion* had the inventor of the wheel been there he would have marveled at what his simple little device had done for people; for the parade was a pageant illustrating the history of the vital service of transportation by examples of its various instruments, from the squaw-drag or *travois*, to the automobile truck on which the horses were enjoying the art and scenery of the Exposition, and the dog-drawn sort of sled that Peary took to the Pole.

The ocean liner "Northern Pacific" had taken its part in Transportation Day at 10:30 in the morning or thereabouts, when, steaming for deep water, she had passed along the Marina, inside the anchorage of the "Oregon," her siren going, her flags a-flutter, and her passengers on deck enjoying the mellow pastel of domes and towers and statuary spread before them along the shore.

The parade was one of the most interesting of all the Exposition pageants. There were bicycles, from 1860 down. There were wheezy old one-lung automobiles. By necessity, but not by design, a Fadgl train got into the picture; by that necessity demonstrating the inevitability of evolution—for, planned or not, there it was, chugging along the Esplanade, doing its particular work better than that work had been done before, and so you couldn't have kept it out. Democracy rode on it at ten cents a head, more comfortably and far better than royalty, illustrated by three Egyptian princesses (Zone variety) rode on royal dromedaries. The cosmopolitan Exposition life came clearly out in the Philippine bullock cart drawn by carabao. And the life and development of the West came out also, in the Wells Fargo Express displays: the overland stage and pony express of 1852, and the automobile pick-up and delivery trucks of 1915. There were Japanese jinrikshas and American motor cycles. And the Spartan hard riding of the present was portended by the dark form of the Water Wagon, which lumbered, springless, along bearing the stern command "RULE G—GET ABOARD!"

There was a scholarly address by Dr. Angus Sinclair, publisher of "Railway and Locomotive Engineering," in which modern phases of transportation were traced from the iron tramways laid in English coal pits, through the vast industrial revolution the development of railways has caused. Nor did he overlook the moral revolution, from the drunken ways of the old hand-loom weavers whose ranks were drawn upon for the corps



IN THE ITALIAN CLOISTER



of early station masters, to the sobriety of the men that alone can be trusted with railway operation. "When Peter Cooper had his Tom Thumb locomotive built at Baltimore there were no construction *Steam and Morals* mechanics in the country except watchmakers, carpenters, and blacksmiths. . . . Anti-railroad sentiment is peculiarly undeserved in the United States for our railroads have always transported people and freight at lower rates than those charged in other countries, and the managers are working ceaselessly to lower the cost of moving trains."

Director A. W. Scott, Jr., wound up this extremely interesting event by bestowing bronze medals upon the San Francisco Traffic Club, the Transportation Club, and the Los Angeles Transportation Association. The medals were accepted for the three organizations named, by Chief Two Guns White Calf, of the Blackfeet Indians, who through his interpreter Chief Eagle Calf, thanked the donor and invited everybody to take a ride on the "travois trail" in the Glacier National Park and "have heap good time."

Although there was no official participation by Great Britain, the British Empire was better represented than some of the officially participating nations, for three of the finest pavilions in the grounds were erected by British dependencies: the Canadian, Australian, and New Zealand Pavilions. And so, when Queen Victoria's birthday was celebrated on May 24 by the ceremonies of British Empire Day, the celebrants found themselves with three homes in which to celebrate instead of one.

The various elements of the Empire locally represented in the population about the Bay contributed to the brilliance and variety of the parade, which was one of the most beautiful, and from a sentimental standpoint one of the most impressive, of all those that had taken place in the grounds. It thrilled the crowds to see the float go by which commemorated *Heritage of Freedom* "Magna Charta, England's Gift to the World," and on which rode the hard-headed old barons with their spiked iron head-pieces, who had made themselves such a nuisance to King John. No less moving was the romantic appeal to all Californians, in "The Discovery of California by Sir Francis Drake."

Englishmen, Scotchmen, Irishmen, Welshmen, Manxmen, Australasians, and East Indians marched in stirring pageantry down the Avenue of Palms to the Musical Concourse, with bands playing, "It's a Long, Long Way to Tipperary," the marching song that year of the British troops in the great war then raging on the continent of Europe. First in line were the uniformed rank, Sons and Daughters of St. George. Came then a "Chariot of Progress," followed by a host of bright-faced, gayly-garbed children forming the St. George cross. Floats with scenes from English history followed.

Another company of children was entitled, "English Roses Grown in California."

The Caledonian Club's band of pipers led the Scotch division, followed by 200 children in Highland costume. The Irish division was conspicuously one of children, and so was the Welsh. The Isle of Man boasted a beautiful float with the inscription, "The Heart of the British Empire." Canada's principal showing was a float with the significant line across it, "Four Thousand Miles of Boundary without a Single Defense." The Australasian and over-seas colonies, followed by a chorus of women and girls, all in orange, and a large representation from eighteen local British societies, brought up the end of the pageant.

At the Musical Concourse, the Chairman of the Day, F. D. Brandon, read two cablegrams. The first was from the Committee on Arrangements to the King of England:

"British community of 45,000, San Francisco and adjacent towns, celebrating Empire Day at the Panama-Pacific International Exposition at San Francisco, send affectionate greetings to Your Majesty. Will be grateful for message from you to-day."

And the King, through his private secretary, replied:

"The King warmly thanks British residents celebrating Empire Day, for their loyal greetings."

Brandon, in his introductory remarks, dwelt feelingly upon the continuance of peace between English-speaking nations. Referring to Canada, he said:

"Between the Canadians and the United States is a boundary line some three or four thousand miles long. There has been peace between Great Britain and America for more than 100 years, and there is no such thing as a fort, guns, or soldiers along all that great boundary between the two nations."

*A Peaceful  
Border*

Mr. P. T. Clay, of the Exposition Directorate, presented the Committee with a commemorative bronze medal. The Hon. A. Carnegie Ross, British Consul-General, made the address of acceptance.

"Empire Day," he explained, "does not celebrate the power of the great over the small, but it celebrates an event which goes back as far as 1819, when in Kensington Palace, a little girl was born who became Queen Victoria. It was an event which would not estrange us from anybody. It brings us closer to all who love freedom and justice, and therefore this event can bring our British residents closer to their American cousins, and they can celebrate Empire Day as well as we can."

Mr. Thomas S. Williams represented Governor Johnson, and Mayor Rolph

spoke for the city of San Francisco. A chorus of women led by Mrs. E. P. Bremner sang. From the Musical Concourse the processions visited the California Building and the Canadian Pavilion. Formal programs of greeting were rendered as the marchers appeared at the New Zealand and Australian Pavilions. At the New Zealand Pavilion Edmund Clifton and H. Stevenson Smith made addresses of welcome. At the Pavilion of Australia, Alfred Deakin greeted the celebrants from the steps with a stirring speech in which the former Australian Premier expressed the hope that the example set of devotion to duty would save Britain's enemies from themselves. "The Doxology" was sung by Mrs. Bremner's choir.

Back to the Musical Concourse went the procession for an afternoon of exceptional entertainment, in which several hundred children took part. The pupils of Miss Doris de Fiddes, of Miss Frances Dougherty, and of Miss Pearl Allan, were conspicuously present in a series of English, Irish, Scotch, and Australasian dances. There were special fireworks in the evening.

## CHAPTER IX

### THE ZONE CARNIVAL

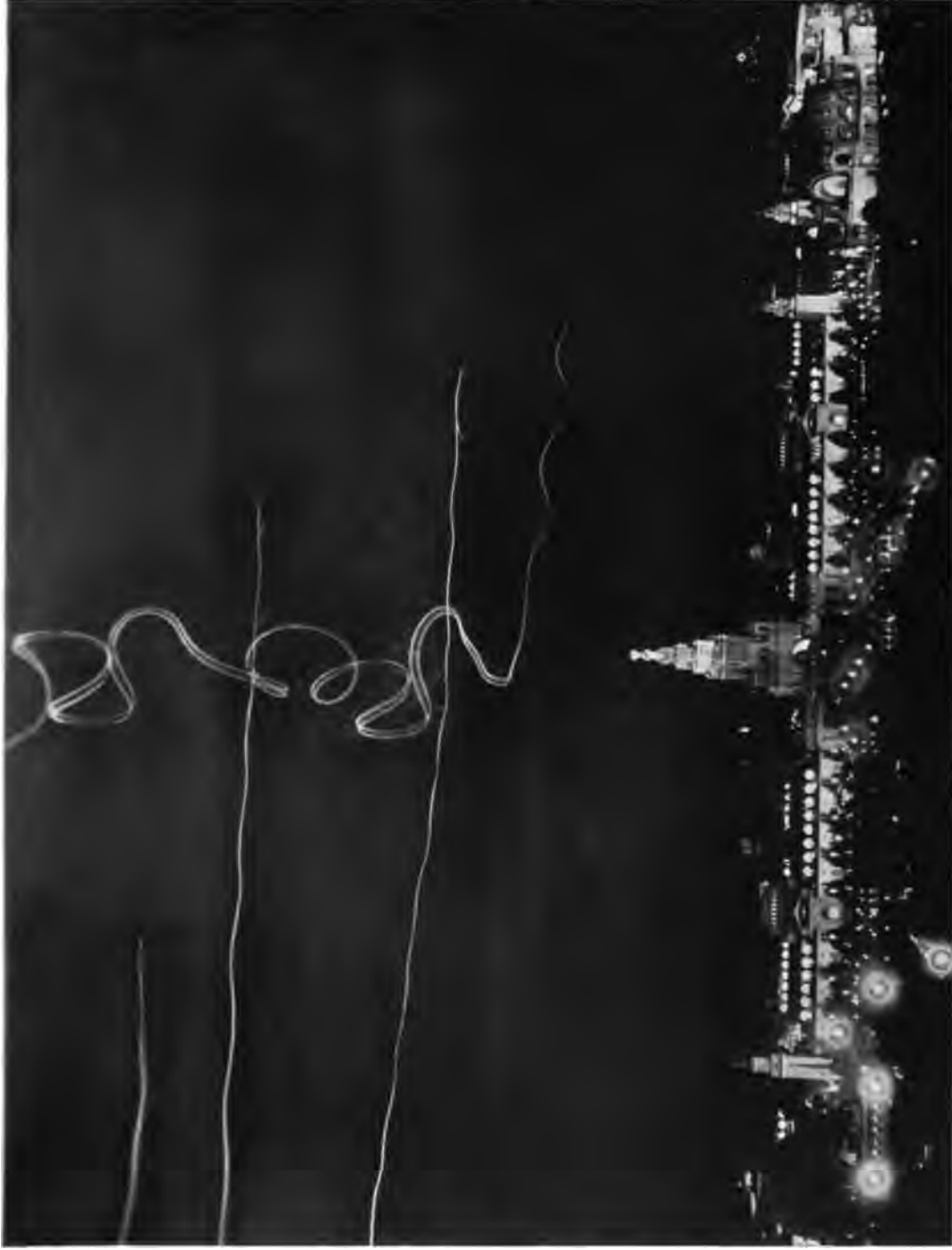
**F**OR long the Zone as a whole had not been happy, and so was unable to perform thoroughly its legitimate function of providing a relief and a foil to the seriousness of the rest of the Exposition. The Spring was one of the wettest ever known in California, with rains persisting into May, far past their normal time. The crowds along the great amusement street were as cold and soggy as the decorations, and totally lacked the play impulse, without which, according to that psychological showman Frederick Thompson, there are no profits for amusement enterprises.

*Zone Needs  
a Tonic*

The Exposition had a vital interest in the prosperity of the concessionaires, but thus far there had been very little of that pleasing commodity. When a committee of showmen proposed to hold a carnival to arouse some appreciation of the entertainment they offered, the Exposition management was glad to appropriate \$7,500 to help defray the expense. The concessionaires themselves found the balance of a fund said to have been nearly \$40,000 with which they produced a moving spectacle that flowed for hours through the tropical aisles of the Exposition, as gorgeous as a Maharajah's triumph.

The day chosen was May 27, which was Prudential Insurance Day, and the day of the reception to the Mayor of New York City; but Zone Day was the great attraction, and the strongest factor in drawing an attendance of 104,486, between totals of 50,434 the previous day, and 42,571 for the day after. Weeks of hard labor had prepared the pageantry. The public was appreciative and entered into the excitements provided with the greatest zest; so that, considering the financial depression then existing in America, and war among a dozen nations in Europe, Asia, and Africa, it is likely the little territory within the Exposition fence at Harbor View was for a few hours the happiest spot on earth.

They had a Queen, Miss Maidie Roberts, from Japan Beautiful; elected by popular suffrage at a cent a ballot, procurable at the newspaper offices. After a massed band concert on the Marina, led by John Philip Sousa, Queen Zona disembarked from the royal barge at the Yacht Harbor with



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THE FLYER'S TRAIL OF FLAME; ZONE CARNIVAL





eight dimpling maids of honor, and received the keys of the Exposition City from Vice-President Hale. On a gold-and-purple float, this ephemeral royalty headed the most spectacular and beautiful parade of the Exposition, a Pageant of Nations, showing all its life and color, with elephants, and camels, and alligators, and troops, and wild tribes from the Zone, and Indians, and cowboys, and Orientals, and Levantine beauties, and many other elements contributing to its variety and interest, moving in fifteen great divisions along the Esplanade to the Massachusetts Building, back by the Avenue of Nations, and out the Zone to the reviewing stand on the Plaza.

*Gorgeous  
Display*

Prizes had been offered to stimulate the construction of beautiful floats and spectacles, and they succeeded. The Queen's float was drawn by six black horses and surrounded by the Queen's Dragoons. Colvin Brown officiated as Prime Minister and attended to all affairs of state in a decorated automobile surrounded by other automobiles full of pretty flower girls. The Japanese float was a prodigious blue-breasted pheasant, one of the most beautiful objects that ever appeared in the grounds. Preceded by a troop of mounted Arabs, stage beauties from the Streets of Cairo rolled along under a canopy that was a triumph of Oriental color, abundantly displaying what the circus language of the Zone Day Bulletin had forecasted as "The Liveliest Line of Languid Loveliness" that ever languished in any parade. The Marine Corps Band, the Philippine Constabulary Band, and the Portland Police Band, played their best, which is saying a great deal, and there was the Chinese Boys' Band, and the Rube Band from the 101 Ranch, and the Midget Band from Toyland, and the Oakland Boys' Club Band; and at the head of one division the band from the battleship "Oregon" was hailed by the crowds with the greatest enthusiasm.

There was a rout of clowns and queerly costumed characters. There were Maoris in a boat. The Ostrich Farm put in a float from which the long necks of the huge birds projected. The Infant Incubator sent a circus cage of storks. There were elephants shambling along the palm-lined avenues, holding each other tail-in-trunk; and lurching camels and cages of animals from the Selig Wild Animal Show. A jolly company was formed by the "Nuts, Cranks, and Eccentrics of the Machinery Exhibitors' Club." And there, too, was our old friend Nicholas Covarrubias as Don Gaspar de Portola, come to his own again.

The pageant was but the beginning of things. There was entertainment on the Zone: tight-rope walking over the Plaza, and tugs of war between Hawaiians, Samoans, Filipinos, and Maoris; and two people totally unrelated to each other went up in the Aeroscope and came down Mr. and Mrs. In

the '49 Camp there was an Old Fiddlers' contest, won by A. H. Francis of St. Louis, who was born in 1844; but he was crowded close by Capt. L.

*Fiddle and Bow* B. Lewis, who was born "somewhere in Maryland," he had forgotten just where, in 1834; and although this was a contemporaneous Exposition they continued to be contemporaneous enough to participate. There were heroic Coliseum sports in the arena of the 101 Ranch, such as the Roman Empire would have done well to foster: climbing the greased pole, riding the greased pig, and a fat man's race.

At three o'clock a battleship was blown up by mines off the Marina—a hulk with scenic upper-works that made it very realistic. The shoals of humanity that packed themselves along shore to see it were themselves one of the spectacles of the Exposition. The maneuver was executed by Col. S. M. Foote and Maj. H. H. Whitney of the Coast Defense, and was well and thoroughly done, without accident. With a roar like a convulsion of nature, a volcanic eruption of smoke and débris shot into the air apparently for hundreds of feet; and that was the end of the good ferry-boat "Amador," on which hundreds of the older spectators had crossed the Bay in safety and comfort many a time. When night came there were fireworks along the Zone, and Art Smith made an illuminated flight, and in fairly legible letters, if one used his imagination a bit, spelled the word "Zone" in trailing fire. The revelry lasted until well toward midnight, and wound up most happily with her Majesty Queen Zona's ball at the Inside Inn.

*Up in Smoke* Other events of May were:

Philippine Islands and St. Louis Day, Track and Field Meet, on May 1; Missouri Day, May 3; Victor Lawn Festival, and Utility Dog Show, May 4; National Council of Jewish Women Day, B'nai B'rith Day and Boxing Championships, May 5; Dedication of the Siamese Pavilion, Grand Court of California Foresters of America Day, Boxing Championships, and Utility Dog Show, May 6; University of California Day, Pacific Coast Track and Field Day, and Boxing Championships, May 7; United Commercial Travelers' Day, California Grays Day, Women's Pacific Good Roads Association Day, Boxing Championships, Baby Vanderbilt Cup Race, and International Dance Fiesta Day, May 8; Miniature Grand Prix Automobile Races, May 9; California County Supervisors and Exposition Commissioners' Day, and the Utility Dog Show, May 10; Grocers' Day, May 12; Oddfellow and Rebekah Day, Lumber Manufacturers' Day, and Utility Dog Show, May 13; San Mateo County Day, California Society of Etchers Day, Motor Boat Races, and Night Carnival on Marina and Zone, May 14; Riverside (California) Day, Civic Department California Club Day, Farmers' Mutual Fire Insurance Day, San Francisco High Schools Track and Field Meet, Oriental Kite Flying Contest on Marina, May 15; Matinée Races, Miniature Grand Prix Automobile Races, May Day Festival (pupils of Miss Ida Wyatt) on May 16; Young Women's Christian Association Day, Sempervirens Club of California Day, and Utility Dog Show, on May 18; Maryland State Day, Santa

Barbara (California) Day, Pythian Day, and Knights of the Royal Arch Day, May 19; Cuba Day, United States Government Day, National Congress of Mothers and Parent-Teacher Associations Day, Supreme Grand Circle, Companions of the Forest, A. O. F. of America Day, Carnation Milk Day, and Utility Dog Show, May 20; National Wholesale Grocers' Day, California Federation of Women's Clubs Day, and Golf Championships, May 22; Matinee Harness Races, May 23; New Jersey Day, Humboldt County Dedication, Eureka (California) and Humboldt County Day, Exposition Ladies' Fencing Championships, Water Carnival, and Utility Dog Show, May 24; Argentine Day, Mendocino County Dedication, Spokane (Washington) Day, International Young Men's Christian Association Day, Home of Redwood Dedication, Allentown (Pennsylvania) Day, and Dog Show, May 25; New York City Day, Exposition Fencing Championships, May 26; Utility Dog Show, May 27; Mills College Day, Child Labor Day, and Water Pageant, May 28; Sacramento County Day, Bankers' Day, International Ten Mile Relay Horse Race, and Motor Boat Race, May 29; Matinee Harness Races, Exposition Rowing Regatta, Twenty Mile Motor Boat Race, Cruiser Race from Yacht Harbor, May 30; Sacramento (California) Day, Memorial Day, Corinthian Yacht Club Regatta, and Marine Night on the Marina. May 31.

## CHAPTER X

### JUNE—HAWAIIAN NIGHT

**C**AMILLE SAINT-SAËNS, most illustrious of then living composers, arrived in San Francisco on May 21 to take part in the Exposition. He was then in his eightieth year, venerable, and also forceful and alert, with his mind set on further composition, the themes for which he expected to find in a Californian and San Franciscan environment.

The Boston Symphony Orchestra was playing at Festival Hall at the time, and on his first appearance in the house rendered his symphonic composition "Hail, California!" composed for the Exposition—the signal for a tremendous ovation from a capacity audience. Saint-Saëns had not been in the United States since 1896, when he heard one of his symphonies performed by this organization, under the same leader, Dr. Karl Muck, who was leading at the Exposition concerts. The advent of the great Frenchman was accompanied and followed by a series of musical events that added luster to the whole Exposition. He conducted three Exposition concerts before large and enthusiastic houses.

*Hail to  
the Master*

From Saint-Saëns to horse racing is a far cry; but it merely illustrates the breadth of the Exposition's appeal, that within a few days of the arrival of the master of modern music the Race Track was dedicated, on June 5. On this date the season was opened for the Pacific Coast Trotting Horse Breeders' Association and the World's Light Harness Races. This was the first Exposition that had introduced horse racing as a feature; but, after all, there is nothing that so brings out comparisons of excellence as a horse race. There had been very little racing about the Bay except by amateurs since the closing of the Emeryville track, and the large body of people that loves horseflesh, and pines to see it doing its best, was hungry for a return of the sport. Matinee races had been going on at the track since the middle of May, but June 5 was the first day of the regular summer harness race meet, for purses, which ran daily except Sundays to and including June 19.

In that setting of trees, plants, flowers, fountains, and sparkling pools, framed in the most exquisite architecture, and embellished with beautiful statuary, which was designated the South Gardens, Luther Burbank, ortho-



**THE VIKINGS LAND**



**MEDICINE LODGE OF GLACIER PARK INDIANS**



naturist and floral and arboreal architect, received, in recognition of his work for the world, a bronze plaque and all the honors that went with it; for June 5 was Burbank Day as well as several other kinds of day. The occasion served also to commemorate the fortieth year since Burbank came to California, and found in this State the conditions under which he could best carry out his experimentation with myriad forms of plant life, to propagate the variations that have received his name, and some of which have been better suited to human needs than the things unassisted nature gave us.

*Nature's  
Assistant*

R. J. Hough reviewed briefly these accomplishments, which two centuries ago would have brought the author of them under suspicion of witchcraft. Mayor Rolph extolled the magical results of the magician's selections and preservations and propagations, and Mr. Charles Vogelsang presented the memorial bronze. After the addresses the audience adjourned to the Palace of Horticulture, where Burbank held a reception, and distributed several thousand packages of the seeds of newly developed flowers. Such work is more enduring than stone. Three thousand years from now, when every existing language may have perished, there will probably be vegetable forms on the planet that would not have appeared except for Burbank—whose name, still legible on the Exposition plaque, may be found amid the ruins of Santa Rosa by a cactus-eating people unable to pronounce it.

June 5, 1915, was an important date historically, for it was the day on which the suffrage in Denmark passed from property to men and women. A new constitution, extinguishing the property qualification in the electorate, and extending the vote to women, was adopted by the parliament and signed by King Christian; and appropriately the date was devoted at San Francisco to the celebration of Danish Day and the opening of Danish Week.

There was a great parade of Danish and Danish-American societies to Festival Hall, where exercises were held under the presidency of James Madison, who had served as Chairman of the committee that raised the funds for the construction of the Danish Pavilion. President Moore presented an engrossed scroll in memory of the occasion and in recognition of the vital services Denmark and the Danes had rendered the Exposition, and expressed the hope that Denmark might continue to be blessed with peace. The occasion was a happy one. Mayor Rolph was naturally impelled to poetry, but State Commissioner Rowell trumped that ace by delivering himself in Danish, which the Danish audience gave polite indications of understanding. Otto Wadsted, Danish Consul General, and Commissioner General to the Exposition, reviewed the development of popular government in Denmark. Among the other speakers were

*Day of  
the Danes*



Dr. J. Molgaard, Vice-Chairman of the Danish Building Committee; Sophus Neble of Omaha, publisher of the "Danish Pioneer"; and one of San Francisco's well-known former citizens, Halvor Jacobsen of New York. There were many fine musical numbers between the addresses.

After the ceremonies of the morning, Commissioner General Wadsted was host to foreign representatives at the Exposition and the members of the Danish Building Committee at a luncheon in the Pompeian room of the Inside Inn. The decorations of the room and the tables were in the national colors of Denmark. Among the speakers were H. A. van C. Torchiana, Commissioner General for The Netherlands; Judge William Bailey Lamar, United States Commissioner; Chester Rowell, member of the California Commission, and James Madison, President of the Danish Building Committee.

The day was closed with a production of "Elveroj," the national Danish play by J. Heiberg, at the California House.

This was also the date of the formal opening of the French Pavilion to the public, which is described in another department of this work.

A century hence it should be of interest to the reader of this book to know that the Exposition "staged" a race between four old, spherical, gas balloons of the Montgolfier type, without devices to give dirigibility or any hope of it. The start was made on June 9. The bags were filled on the Marina from the Exposition gas mains, by pipes extended for this particular use. It was a good demonstration of the aerial helplessness from which mankind was graduating in the fierce flames of war. Two of the great globes ripped open in the brisk breeze then blowing, one was bundled across the Marina and dropped into the water like a big tumble-weed, and one sailed across the Bay and made a landing in the vicinity of Collinsville, near the mouth of the Sacramento River and about 75 miles east of San Francisco. One of the ripped bags having been repaired, it started next day, and got as far as Crow's Landing on the San Joaquin, 113 miles from the start. George B. Harrison and Clarence Drake were in the first balloon, the "Jewel City," which landed at Collinsville; and the second, the "California" which made the distance to Crow's Landing, carried Edward Unger and Guy T. Slaughter. An altitude of 9,000 feet was attained by the latter undirigible. On June 22 Unger, Clarence Drake starting with him, broke the American altitude record for gas balloons by getting up 28,900 feet in an ascension from the Marina. At 14,200 feet Drake dropped out, establishing a new world's record for parachuting.

The Great Sweet Pea exhibition, one of the greatest shows of a single species of flower ever held, occurred on June 11 and 12, having been postponed from June 4 because of inclement weather. It drew tremendous

*Primitive  
Aviation*

crowds to the Palace of Horticulture and disclosed an astonishing evolution of this beautiful blossom.

If the Zone Day parade was the most gorgeous of the daylight spectacles, the most enchanting and beautiful of the night scenes was Hawaiian Night on the Fine Arts Lagoon. It came at the close of Hawaii's Day, June 11, the anniversary of Kamehameha I, the old warrior that beat the island peoples into unity, and it followed ceremonies at the Hawaiian Building, when Governor Lucius E. Pinkham addressed a large gathering of residents and former residents of Hawaii, planted a tree, and received a casket of "nova-gems" from President Moore.

It would be wholly impossible for a mere verbal description to convey the subtle, haunting charm of the scene on the water, set before the Altar of Art, the Sculpture Rotunda with its wall of verdure, and the colonnade of the Fine Arts Palace. Out-rigger canoes had been brought up from the islands by steamer; and, manned by dusky paddlers, they towed from hiding places in the shrubbery that rimmed the lake, barges named for the happy isles of the Hawaiian group, barges whose freight of sea fairies bore palm fronds and painted banners and broad umbrellas hung with lanterns, while the paddlers chanted in minor chords, with unexpected starts and pauses, the langorous, throbbing harmonies of that strange and gentle people isolated for so many ages in the tropical reaches of the Pacific. All the charm of art, all the beauty of sleeping waters, all the sweetness of soothing melodies crooned beside the old, old cradle of the sea, all the enchantment of perfumed island nights when those islands were a world remote, lived in the music and stole over the senses like "tired eyelids upon tired eyes" or those dim dreams the Lotus Eaters saw when they "sat them down upon the yellow sand, between the sun and moon upon the shore."

*Night of  
Witchery*

The beautiful pageant swung out to eastward in a long, bold arc, the paddlers moving silently, dipping in rhythm with the island songs; and then turned westward, each canoe heading its barge toward the altar with the kneeling Votary of Art, before the stately columns and majestic arches of the Loggia. Behind the altar loomed the hedge walls, like the dark and silent cliffs of the "Isle of the Dead." There was a moment's hush and then a single voice floated out across the water, so far and faint the words were lost, and the cadences were lost, and the listeners on the farther bank heard only a few exquisitely rarefied notes as though they caught fugitive phrases of celestial melody from spheres denied to men. So the Palace of Fine Arts strengthened its spell, that poignant feeling of unattainable perfection it put upon the spirit.

There were fireworks, with the water giving back the streaming reflections of rockets and flares. It was said that 30,000 people viewed the scene from the banks of the Lagoon, although there was no way of estimating definitely. To those that saw, it formed an imperishable memory.

On June 12, Spriggan, bay gelding belonging to J. F. Dunne and George Lowrey of San Francisco, won the \$20,000 Exposition purse in the trotting races at the Exposition track. He was driven by Will de Ryder.

Following closely came a genuine Pow Wow of the Blackfeet Indians of Glacier National Park, staged on June 15 by the Great Northern Railway, on the Marina, opposite the Great Northern Building. Noted chiefs were brought from Montana to take part. There was Chief Bull Calf and Judge Wolf Plume, Chief White Calf, Chief Big Spring, Chief Medicine Owl, Chief

*Indian* Three Bears, Chief Many Tail Feathers, and many more—medicine men and noted dancers. It was the first performance of the  
*Mysteries* Medicine Lodge rites outside of a reservation, for aliens to witness, and thousands gathered. Cassasa's Exposition Band was to have played, but the tribal rites were too sacred, and meant too much to the red men for them to tolerate the interpolation of any pale-face music. They could furnish their own. Indians from the 101 Ranch assisted.

For their services in laying out the ground plan of the Exposition, Willis Polk of San Francisco and Edward H. Bennett of Chicago received silver medals in June. The letter of transmittal read:

"At the time Designers' Day was held at the Exposition, recognition was given to the architects who contributed a definite element of the Exposition picture, and medals were, therefore, given to the architects who had been engaged therein.

"We have since received a communication from the other members of the board of architects, calling our attention to the fact that in the preparation of the ground plan, necessarily an important portion of the Exposition work, the part taken by you in that work as well as in the deliberations of the architectural commission that determined this plan, and the distribution of the various architects, was most helpful and effective.

"Therefore, I feel it proper on behalf of the Exposition, to give you this recognition, and I take pleasure in sending to you a medal, which I trust will give you the same pleasure in receiving as it affords us in giving to you.

"The Exposition is under a great debt to the architects for the enthusiasm and intelligence that governed their artistic expression in the great work here.

"Yours very truly,

"CHARLES C. MOORE, *President.*"



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HAWAII'S FAIRY FLEET



Down to the middle of June there had been much uncertainty in the mind of the local public as to the state of health of the Exposition's finances. The season was about half over—at least was approaching its latter half, and conditions had been less propitious than the most pessimistic would have believed. There had been nine consecutive rainy Sundays. Rain on the days set for the automobile races had caused heavy additional expense. The operating costs in the first period, February 20 to March 21, had come to \$738,471. There had been a net gain in this period, but the next two periods showed losses of over \$19,000 and \$50,000 each. The Retrenchment Committee went to work forcing down operating expenses, and although those expenses could not be held down permanently, some of the things cut out stayed out, and the result was some gain on the whole. It was found feasible to begin some contraction of the force.

*Patient  
is Better*

At last skies brightened, attendance grew, travel from the East increased. Now the public mind was reassured by a financial statement showing a net profit, on a cash basis, of \$60,922.83 down to June 13. But it costs money to run an exposition. The operating expense since Opening Day had been \$2,192,070.92, in addition to a reserve of \$119,818.03.

White Sox, a California mare, closed the Summer Race Meet of the Pacific Coast Trotting Horse Breeders' Association and World's Light Harness Races by winning the twenty-thousand-dollar pacing stake on June 19, before 15,000 people.

Several thousand Free Masons celebrated Masonic Day on June 26, with ceremonies in Festival Hall, and a ball by the San Francisco Masonic bodies in the California Building at night. Children from San Gabriel Masonic Home gave a fine drill. The main address was by Federal Judge Bledsoe. Art Smith accommodatingly took the air at 11 P.M., and endeavored to inscribe the Square and Compasses on that unstable element, in fire. He made pretty good work of it, although the Square slipped a bit while he was trying to put the Compasses on it.

## CHAPTER XI

### LIBERAL ARTS DAY

“**A**N exposition is a collection of exhibits,” and the management of the Panama-Pacific International considered that the men that had made it possible, the exhibitors themselves, as a class, should have something more in the way of recognition than the hope of medals and grand prizes. So Liberal Arts Day was appointed, for June 29, as an occasion for the fitting expression of the Exposition’s gratitude to one section of its exhibitors—to be followed by similar occasions in the other departments of the Exhibits Division. In this design the management had the spontaneous coöperation of the exhibitors themselves. A strong committee was appointed from the Liberal Arts Exhibitors’ Club, and a program was laid out.

Thousands of people attended the ceremonies, which were held in a corner of the large Government Exhibit section, and near the center of the Palace. There were eloquent addresses, with plenty of good music. The foreign and State commissioners occupied seats on the platform, with the officials of the Exposition. Paul R. Mahony, Chairman of the Exhibitors’ Liberal Arts Day Committee, presided. Edwin Markham read a poem written for the day. Miss Inga Orner, of the Metropolitan Opera Company of New York, sang. Theodore Hardee, Chief of Liberal Arts, received from the President of the Exposition an engrossed scroll expressing the Exposition’s pride in the Department.

Some of the addresses on this occasion were worthy of note, and of preservation in part, for they related to concrete essentials of this part of an exposition. Mr. H. A. van Coenen Torchiana, Commissioner General for The Netherlands, made able analysis of the meaning of the term, “Liberal Arts,” after conceding that he did not know that meaning himself and falling back on history and etymology for his exegesis.

“It must have taxed the ingenuity of the gentlemen that drew the classification to know just where to draw the lines; which shows that classification is a science. Formerly it was not so difficult to ascertain what the term Liberal Arts meant. It comes to us from the Romans, and included those

crafts that could only be practiced by free men. Necessarily, the meaning has broadened. If this definition is correct, 'Liberal Arts embrace the languages, history, science, philosophy, inventions, etc., and Liberal Arts exhibits are exhibits which show the direct application of history, science, philosophy, and scientific inventions to manufacturing processes,' then this Palace is one of the most important on the Exposition grounds. The progress of the world may be called both material and spiritual. There is a firm connection between them, and it finds its concrete evidence in the products of Liberal Arts. Without one the other cannot exist.

"And if the spiritual march onward is checked, or stopped altogether, if the best flowers of civilization are trampled under foot in a mire of blood and sin, if it looks as if all the mental advancement of the world is thrown back for centuries, it is then that the exhibits of material inventions and progress of the human mind, conceived in time of peace and prosperity, become of such tremendous importance at the rebirth of the spiritual conscience of the Nations. For God or Nature, as you please, my friends, has dictated that these exhibits, the daughters of the great mental and moral processes working in the world, shall at their good time become the inspiring mothers of a new generation of effective spiritual thought.

*Stuff of  
Civilization*

"Looking through the vistas of history we see that no nation was ever destroyed as long as the material evidences of its mental progress, its art treasures, its industrial and commercial treasures, remain intact.

"Rome lived as long as its art treasures, as long as the evidences of its material progress, had not been utterly destroyed. Only after the barbarians had utterly devastated the country and annihilated the evidences of Roman civilization did the Roman Empire fall.

"Measured by these standards, this Palace of Liberal Arts is the true Peace Palace on these grounds, and as such and on behalf of the Foreign Commissions, I am glad to add my voice to its dedicational services."

In presenting the scroll for the exhibitors, President Moore explained that the Liberal Arts Department had been first in development, so it was fitting that it should have first recognition.

"This is a day set aside to recognize the potentialities for education and patriotic service exhibited here. It is impossible for us to go to the individuals that have made this uplifting collection possible, and register our gratitude, so we wish you to understand that we recognize you as a unit, a credit to the Exposition and to the Nations and States participating. Great results must come from your efforts and splendid showing in this Exposition and so in future when it is said that such and such things resulted from the



Panama-Pacific International Exposition, we want you to remember that you were partners in it and directly responsible for the large part in human affairs it has played."

Edwin Markham, author of "The Man With the Hoe" was introduced, and said:

"I take it man is here to build and beautify, and he must do it through the arts. The world is incomplete, and man must complete it through his imagination. It is his business to restore the lost paradise. The old epic sang of 'Arms and the Man,' but the new must be of 'Tools and the Man.'"

He read this poem:

We men of earth have here the stuff  
Of Paradise—we have enough!  
We need no other stones to build  
The Temple of the Unfulfilled,  
No other ivory for the doors,  
No other marble for the floors,  
No other cedar for the beam  
And dome of Man's immortal dream.

Here on the paths of every day,  
Here on the common human way,  
Is all the stuff the gods would take  
To build a heaven, to mold and make  
New Edens. Ours the stuff sublime,  
To build eternity in time.

Capt. Asher Carter Baker, Director of the Division of Exhibits, declared the collection in the Liberal Arts Palace was the most successful and complete exposition of Liberal Arts ever held, and said he wished to bear tribute to the indefatigable work of the Chief of the Department, Mr. Hardee, in bringing together an exhibit that would go down to history as a model to all future expositions.

Dr. Skiff paid his tribute to Chief Hardee, who modestly passed on the compliments to the exhibitors and the Liberal Arts Progress Club, saying:

"In behalf of the Exhibitors in the Department of Liberal Arts, I accept with deep appreciation this thoughtful memento of to-day's celebration. The magnificent contribution of these exhibitors towards the enlightenment of mankind, and the success of this great undertaking, are, I believe, well worthy of such a compliment.

"The Panama-Pacific International Exposition has been very aptly



CHARLES GRAFLY, SCULPTOR

PHOTO © CARDINELL-VINCENT COMPANY

THE PIONEER MOTHER



termed an 'Encyclopedia of Human Progress,' and we believe that no chapter in this wonderful volume of knowledge is brighter or more replete with useful and attractive instruction than that devoted to the Liberal Arts.

"As the official responsible for the development of this Department since its organization two and one-half years ago, I welcome this opportunity to pay fitting tribute to the four men without whose encouragement and support the results achieved would have been impossible. I refer first to President Moore whose enthusiasm, confidence, and active leadership have proved a source of never failing inspiration to us all; to Vice-President Hale for his ever watchful and helpful interest as Chairman of the Committee on Exhibits; to the Director-in-Chief, Dr. Skiff, whose *Effective Support* profound knowledge of Exposition practice, and whose wise guidance, have at all times been indispensable; and to Captain Baker, our genial Director of Exhibits, upon whose prompt and sympathetic assistance my Department could always rely."

A brilliant program of entertainment filled the afternoon. The Marimba Band played, and Conway's Band, the Kumalae Hawaiian quintette sang, and there was a concert by the Exposition Band, under Charles H. Cassasa. At night there were special fireworks, and Art Smith went aloft, and wrote "Liberal Arts" in fire on the sky. He was always "willing to oblige," and his handwriting with an aeroplane improved right along, becoming in spots almost legible.

The Belgian Section of the French Pavilion was thrown open to the public on June 30. Owing to the sad circumstances of the Belgian participation it was the wish of the Commissioner, Consul General Drion, that there should be no ceremonies of dedication, so the opening was entirely informal. The admiration of every visitor was excited by the presence of so beautiful a display of laces, works of art, and the models of the great Belgian cities—Antwerp, Brussels and Ghent—collected at a time when the life of the Nation that produced them was in jeopardy.

A tribute to the mothers of the early West was given to public view on June 30 when at ceremonies attended by more than 1,000 persons, Charles Grafty's sculptural group, the Pioneer Mother, was unveiled in front of the Palace of Fine Arts. The huge American flag that had draped the 26-foot statue was drawn aside by John Randolph Hearst, *Mother of the West* the six-year-old son of William Randolph Hearst, and grandson of Mrs. Phoebe A. Hearst, Chairman of the Pioneer Mother Memorial Association, and an active worker in securing the monument.

John F. Davis, Grand President of the Native Sons of the Golden West, presided at the ceremonies, and the speakers included Mrs. Margaret G. Hill,

Grand President of the Native Daughters; President Moore of the Exposition; A. R. Woodhams of Santa Clara, one of the State's oldest pioneers; Senator James D. Phelan; John E. D. Trask, Chief of the Department of Fine Arts at the Exposition, and the President of the University of California, Dr. Benjamin Ide Wheeler.

Other events in June follow:

Baptist Day, and La Loie Fuller with 200 dancers in a Dance Review, June 1; Norway Day, Alameda City Day, and Royal Neighbors of America Day, June 2; New York State Day, Los Angeles Times Day, International Conference of Women Workers to Promote Peace Day, Baby Day, and a vaudeville performance on the Marina, June 4; American Library Association Day, Commonwealth Club of California Day, Peace Pageant, Opening of the Season for the Pacific Coast Trotting Horse Breeders' Association and World's Light Harness Races, June 5; Matinee Harness Races, and the operetta "The Toyshop," by Miss Ida Wyatt and her pupils, on June 6; Architectural League of the Pacific Coast Day, International Bible Students' Association Day, Danish Brotherhood Day, and Koverall Day, June 7; Danish Young People's Day, Doll Day on the Marina, Jovian Night on the Zone, and Trotting Races, June 8; Dedication of the Greek Pavilion, Danish Ladies' Day, Bakers' Day, and Exposition Harness Races, June 9; Alameda County Day, National Electric Light Association Day, and World's Light Harness Races, June 10; Newark, New Jersey, Day, Santa Cruz City Day, Far Western Travelers' Association Day, World's Light Harness Races, June 11; Monterey County Day, Civic Improvement Day, World's Light Harness Races, La Loie Fuller and her company (Dance Review), and Yacht Race (Class N Sloops) for Sir Thomas Lipton Trophy, June 12; United National Association, of Post Office Clerks Day, Matinee Harness Races and dances by pupils of Mme. Morosini, June 13; Flag Day, and Women's Congress of Missions Day, June 14; Chico City Day, Magna Charta Day, Wells Fargo Day, and World's Light Harness Races, June 15; Portland Rose Day, American Society of Tropical Medicine Day, California State Homeopathic Medical Society Day, World's Light Harness Races, and La Loie Fuller and her company, on June 16; Arkansas and Oklahoma Day, Bunker Hill Day, Marin County Day, Congressional Union for Woman's Suffrage Day, Friends of the Pacific Day, and World's Light Harness Races, June 17; Petaluma City Day, National Eclectic Medical Day, United Swedish Singers of the Pacific Coast Day, and World's Light Harness Races, on June 18; City of Vallejo Day, Tuolumne County Day, Pan-American Medical Congress Day, Happyland Day, and World's Light Harness Races, June 19; Dances by pupils of Miss Frances Dougherty, Matinee Harness Races, San Francisco Yacht Club Annual Lightship Race, Aeolian Yacht Club Races, June 20; Formal Opening of the Portuguese Pavilion, North Dakota Day, Busch-Sulzer Diesel Engine Day, and Indian Night on the Marina, June 21; San Benito County Day, American Hospital Association Day, June 22; National Assembly of Civil Service Commissions Day, American Medical Association Day, American Seed Trade Association Day, Druids' Golden Jubilee Day, June 23; Swedish-American Day, Pacific Claim Agents' Association Day, St. John's Day, Southern California Counties Day, and "The Gypsy," a ballet drama by Mlle. Louise La Gai, on June 24; Iowa Day, Pacific Association of Railway Surgeons Day, Southern California Counties Day, Submarine Mine Explosion off the Yacht Harbor, June 25; Indiana Day, Masonic Day, Railway Mail Service Day, American School of Hygiene

## LIBERAL ARTS DAY

77

Association Day, Tourists' Association of Central California Day, Southern California Counties Day, June 26; Dances by pupils of Miss May Floud, Matinee Harness Races, Gypsy Pantomimes by Mlle. La Gai and dancers, and Annual Aquatic Cup Race of Sausalito Yacht Club, June 27; International Peace Congress of Mazdaznan Day on June 28; Lindenwood College Day, Brooklyn (New York) Day, National Wholesale Saddlery Association Day, National Speech Arts Day, and Special Day for the Blind, June 30.

## CHAPTER XII

### JULY—INDEPENDENCE DAY

**T**HE celebration of Woodrow Wilson Day in the Court of the Universe on July 1, less than two months after the sinking of the "Lusitania," was intended by the management of the Exposition to be something more than an effort to honor the head of the Nation. It was meant, as far as the nature of things would permit, as a demonstration of public moral support of the President in the grave and unusual responsibilities the war had thrust upon the Chief Executive, responsibilities he must discharge for the public's benefit and even its safety.

Behind the speakers' stand, on which sat most of the foreign and many of the state commissioners, a flag was unfurled from a tall staff, on the pressure of an electric button by the President, at Windsor, near Cornish, New Hampshire, his summer home, where he had gone for a change from Washington. The affair was dramatically patriotic. When Sousa's Band played "The Stars and Stripes Forever" the audience arose with a spontaneous impulse and stood at attention, the men uncovering. The battleship "Oregon" fired a salute, and the "Spirit of '76" marched by in costume with fife and drum. There was a review of troops that thrilled the spectators with its suggestion of vigorous nationalism.

Partisanship in the least degree was properly and delightfully absent from the addresses of the day. President Moore dwelt on the human qualities of the Nation's head, and Senator Phelan declared that no man since Lincoln had been forced by circumstances to assume such burdens. The other speakers were Mayor Rolph, Congressman William Kent, and John I. Nolan; and State Commissioner Arthur Arlett, representing Governor Johnson. Every declaration that the people of the United States would uphold Mr. Wilson's hands while he acted for them in the turbulent sea of international affairs evoked ringing applause.

The celebration of Independence Day occupied the dates of July 3, 4, and 5, the last of which was made memorable by the oration of Hon. W. J. Bryan former Secretary of State, to the largest audience even that orator of international fame had ever addressed.



PHOTO BY CARDINELL-VINCENT COMPANY

W. J. BRYAN SPEAKING AT THE CELEBRATION OF INDEPENDENCE DAY





Great preparations were made by the Exposition, special excursions were run to San Francisco by the railroads and steamer lines from all nearby territory, and the attendance for the three days aggregated 338,627. That of July 5 was the largest of any Exposition day thus far except the opening: 190,846. Travel to San Francisco was very heavy.

Nor can the natal day of the American Nation be said ever to have had more dignified and elevating scenes for its observance. The Exposition was a theater more superb than battlefields, more solemnly beautiful than most of earth's grandest temples. To the nobility of its architecture it added the majesty of sea and mountain, and the living presence of a teeming, pulsing city spread over the hills about it. To the pageantry from its amusement street it added large bodies of soldiers, of sailors, and marines, moving with martial energy through its stately avenues, the visible presence of the Army, the Navy, and the Marine Corps, while a fleet of warships rode at anchor at its northern boundary, dressed with flags, and firing salutes, to complete the sense in every beholder of the power and reach of the Nation that had grown to full stature among the world's peoples since the first Independence Day, but 139 years before.

*A Fitting  
Scene*

The first day, a Saturday, was given over, after an international parade, to features characteristic of the traditional Fourth of July. There were aquatic sports at the Yacht Harbor, with cutter races between crews from the warships, and races between the gasoline launches of the Italian fishermen. There were games on the Marina: three-legged races, camel races, a race between Exposition cashiers; and that most venerable tradition, the attempted ascent of the greased pole. A small building was burned to make a firemen's contest.

On the Fourth itself, a Sunday, over 10,000 people heard a massed band concert in the Court of the Universe, with the three organizations of Conway, Cassasa, and Sousa playing a stirring program of patriotic and martial airs in unison, under the leadership of the last-named. The great enclosure was thronged to the encircling walls, and the whole concourse joined in singing "The Star Spangled Banner," in a really moving way. There were national and patriotic dances at the Musical Concourse, witnessed by several thousand people. The "Spirit of '76" reappeared. There were drill contests before the Fountain of Energy, day light fireworks, swimming contests, and fishing-boat races around Alcatraz Island.

*Unusual  
Features*

The real celebration occurred on Monday, July 5. The important events were a grand military and civic parade from the Ferry Building to the Tower of Jewels, and the oration by Mr. Bryan.

The parade left the Embarcadero at 10 o'clock. It was the largest Independence Day parade ever seen in San Francisco. The "Spirit of '76" led the way, represented in costume by A. E. Cohn and George M. White of the Grand Army of the Republic, and Henry D. Fields of the Nationals. It is needless to enumerate the various divisions. There were some fine floats representing patriotic scenes as patriotic art has depicted them: Washington Crossing the Delaware, and the Signing of the Declaration of Independence; with Columbia. The land forces were augmented by detachments from the Pacific Fleet Naval Militia, and apprentice seamen from Yerba Buena Island Training Station; with, of course, the battalion of Marines stationed at the Exposition. There were citizens in automobiles, members of the Grand Army, and representatives of local military organizations, making with all auxiliaries a very impressive showing. Citizens lined the streets and packed the sidewalks along the line of march.

Mr. Bryan had appeared before some large audiences, but the Exposition gave him his largest. At 12 o'clock 78,775 people had entered the gates. He began to speak at one. By two the count had risen to 121,288. Although by some freak of the freakish weather of 1915 in that locality, it drizzled occasionally during his discourse, a multitude of people assembled before the Tower of Jewels and packed the Avenue of Palms to east and west of it, to catch the tones of his resonant voice and thrill to his eloquent periods. For he was a tall figure in contemporary American life. For 20 years he had hardly been out of the public eye an hour except when the public was asleep. He had resigned from President Wilson's Cabinet a little while before, and occupied the position of a sort of itinerant political clergyman, preaching peace in the midst of war and war's alarms, and bravely holding aloft the ensign of human brotherhood when close to fifteen million men in Europe were trying to starve, blast, bayonet, and gas one another to death; and he received the attention of the people because he so fervently expressed their better hopes. He was presented by President Moore and spoke for an hour. He addressed himself to the ever vital issue of a Nation's life, Peace *vs.* War, and with gold-braided Army and Navy officers on the platform with him, he spoke for peace and international friendship, under the title "The Meaning of the Flag."

Perhaps he was alluding to the circumstances of his retirement from the Cabinet when he said:

"In this conflict between two methods of dealing with international affairs precedent is against my side, but it is a growing side that I am on, and a dying side that I oppose. It is the conflict between force and persuasion.

Threaten your neighbor and he will threaten you. Force begets force, and love begets love." Among his other utterances were: "We know that the stealing of any amount by an individual is more quickly condemned than the larceny of territory by nations. How many must join in the violation of a moral law in order to convert theft into patriotism? . . .

*Unending  
Conflict*

"It is the attempt to amend the Ten Commandments that has led to most of our international difficulties. . . .

"Let us as a Nation apply to our governmental action the same principles that we apply to individuals. . . .

"The measure of individual and national greatness should be service. . .

"I plead with you to help impress upon the character of this Nation that it shall not go unpunished if it violates the laws of good, that enough people cannot be brought together to violate the laws of the Creator. . . .

"Across the seas our brothers' hands are stained in brothers' blood. The world has run mad. They need a flag that speaks the sentiment of the human heart, a flag that looks toward better things than war."

In presenting Mr. Bryan, President Moore spoke with deep appreciation of the services which the Orator of the Day, when Secretary of State, had rendered the Exposition. He also gave the patriotic audience the welcome news that the time of the celebration was just about the hour of the departure of the Liberty Bell from Philadelphia.

Senator Phelan spoke, and Supervisor Hayden; the Senator declaring that crises sometimes arose when nations had to take a stand against the world. Congressman Kahn read the Declaration of Independence, and the exercises concluded with the reading by Edwin Markham of his "Ode to Freedom," composed for the occasion:

Here in the forest now,  
As in that old July,  
When first our conscript fathers took the vow,  
The bluebird, stained with earth and sky,  
Shouts from a blowing bough,  
In green aerial freedom, wild and high,  
And now, as then, the bobolink  
Out on the uncertain brink  
Of the swaying alder swings,  
Loosing his song out, link by golden link,  
While over the wood his proclamation rings,  
A daring boast that would unkingdom kings.

## THE STORY OF THE EXPOSITION

Even so the wild birds sang on bough and wall  
 That day the Bell of Independence Hall  
     Thundered around the world the word of man—  
     That day when Liberty began,  
 And mighty hopes were blown on every sea.  
     But freedom calls her conscripts now as then—  
     Calls for her heroic men;  
 It is an endless battle to be free.

As the old dangers lessen from the skies,  
 New dangers rise.

    Down the long centuries to be,  
     Again, again, will rise Thermopylae—  
 Again, again, a new Leonidas  
 Will hold for God the imperiled pass.  
     As the long ages run,  
     New Lexington will rise on Lexington,  
 And many a Warren fall  
 Upon the endangered wall.

Yet the black smoke of battle, it will pass—  
 Sometime, sometime—like vapor from a glass.  
 There will be rest for all the weary flags,  
 And rest for bugles on the battle crags.  
 Still there will be no rest for man's strong soul;  
 Before him shines an ever-flying goal;  
 Still must he seek for freedom evermore;  
 No halt for any soul or any shore.  
 Man is the conscript of an endless quest,  
 A long, divine adventure without rest;  
 Each hard-earned freedom withers to a bond:  
 Freedom forever is beyond—beyond!

An imitation torpedo boat destroyer was blown up by a mine in the afternoon, and shoals of people packed the Marina to see it. There was a wood-chopping contest on the Zone, with other attractions. The Exposition's aviator as usual outdid himself. The night fireworks were the most dazzling and wondrous of all the Exposition pyrotechnical displays thus far. The Commissioners of the California counties gave a grand ball in the California Building; which was followed by an Exposition ball to Mr. and Mrs. Bryan, on July 6.

Mr. Bryan made several other addresses during his stay, one in particular to the International Press Congress, which was in session about this time, and which will be accounted for in another part of this work.



SPANISH PORTAL ILLUMINATED



Altogether, the Independence Day celebration was a monumental success in all aspects, even the financial; for while the expenses were about \$55,000, the gross income came to \$108,968, and materially reduced the Exposition's debt. It seemed to mark the confidently expected turning point in the Exposition's fortunes. The attendance had been improving for several weeks, and it was felt that the tide of eastern travel had set in.

Governor H. C. Stuart of Virginia, escorted by a detachment of about 200 of the Richmond Light Infantry Blues, arrived in San Francisco on July 7, being appropriately received at the Ferry by a detachment of the California Grays. The Blues helped make Virginia Day, July 8, one of the most brilliant affairs of the year. Their handsome colonial uniform excited general comment, which usually brought out explanations of their right to wear it. For the ranks are filled with the flower of Virginia's youth, and perpetuate one of the oldest military organizations in the country. The command was formed May 10, 1789, and saw service in the War of 1812, the Civil War, and the Spanish-American War. It is part of the Virginia National Guard, and has taken part in every national inaugural parade. The battalion was commanded by Major E. W. Bowles.

*From Old  
Virginia*

Half through the Exposition year, the enterprise was said by the Comptroller to be earning money at the rate of \$150,000 per month. The expenditures of visitors had increased from 31 to 43 cents per capita. Exclusive of amounts received from the sale of season tickets, the gate receipts now totaled \$1,525,000, and the Exposition's percentage of concessions revenue came to \$587,113. The gross daily expenditure was about \$16,000, for operation and maintenance. Miscellaneous receipts aggregated \$800,000. By the middle of July the total attendance was over the 8,000,000 mark.

On July 17 the Exposition family was saddened by news of the death at Rochester, Minn., the preceding day, of Major R. M. Woodward of the United States Public Health Service.

Major Woodward was the surgeon to whose fine organizing ability and knowledge of hospital requirements the Exposition owed the establishment and equipment of its Emergency Hospital, and the administration of it until he had to go to Rochester early in July to undergo a minor surgical operation. He was one of the most widely known surgeons in the Government service, to which he had been attached for 30 years. The Exposition knew him as a strong and dependable element of expert help, thoroughly devoted to its ideals, and giving to the organization the best of good fellowship, and prompt, effective cooperation; and everybody that had come into contact with him in the outworking of the great enterprise felt his passing as a personal loss.

*Breach in  
the Ranks*



## CHAPTER XIII

### MAN-FLIGHT

**T**HIS was the first great international exposition to witness and accord recognition to the navigation of the air. The dream had come true. Man-flight was. Langley had made the discovery, though for years the world could not believe it, and the materials of aeroplanes, in part developed for the bicycle and the automobile, were waiting to be put together, when, less than fifteen years before the Exposition, one of the Wrights skimmed the air in a glider 30 feet above the ground for a period of two triumphant minutes. No advancement, of importance, ever took place in the world with the rapidity with which the art of flying had developed since that day on the dunes of Kittyhawk. It was not the whole intervening fifteen years, by any means. Long before that, Pégoud had looped the loop in France, and Beachey had done so in this country, and the Exposition was able to employ such men as Charles Smith, Charles Niles, and Silvio Pettirossi to furnish its exhibitions of flying as a sport and amusement—trick flying, exhibitions of the art, exhibitions of control that had serious value: loops, rolls, and side-rolls, and side-rolls and long falls like the stoop of a hawk upon the elastic cushion of the air within a few hundred feet of the ground. As an Exposition concession, Loughhead was carrying a biplane from the Yacht Harbor.

It was more than an amusement for the curious. They were exhibitions of the first importance. People from parts of the world that had not yet been shown had a right to expect demonstrations of the wonders of the Exposition and among the advanced flights took place throughout the season, and when the exhibition exhibited flying in the concrete, it was not only a recognition of flying as an art and a new scheme was introduced into the Exposition scheme. When the exhibition was finally made, it was in the most artistic, which was the way. Tablets mounted on the cornice of the Column of Progress were unveiled, and an

occasion was provided experts, in the shape of an Exposition special day devoted to the subject, on which to present the future needs and national possibilities of the art of aviation.

The celebration was held under the direction of the Aero Club of America and the Pacific Aero Club of San Francisco, represented by Augustus Post and George B. Harrison respectively.

There was a parade of aeroplanes and aviators, as well as soldiers, sailors, and armored automobiles. The tablets affixed to the Column of Progress read, on the north side, to commemorate Achievement:

"TO THE FLYING MEN OF ALL NATIONS, WHO HAVE MADE REAL THE DREAM OF THE AGES."

On the south side, for History:

"TO THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION, THE FIRST IN HISTORY TO RECORD MAN'S FLIGHT."

On the east side, for Organization:

"TO THE AERO CLUB OF AMERICA, AND OTHER BODIES IN THE FÉDÉRATION AÉRONAUTIC INTERNATIONALE, THE FIRST INTERNATIONAL BOARD OF CONTROL."

On the west side, for Science:

"TO COMMEMORATE SCIENCE'S GIFT OF AVIATION TO THE WORLD THROUGH SAMUEL PIERPONT LANGLEY, AN AMERICAN."

Thus the Column reared to Progress in general, and still surmounted by Aspiration represented as the Bowman, now signalized a concrete achievement, and one of the grandest of which modern men have any knowledge.

Were there grander ones of which modern men as yet have no knowledge? Were there great material civilizations before the days of Nippur? Have men flown before? Before the lost Etruscan tongue, were there other, and before that other lost tongues and arts and forgotten peoples? Is what we call recorded history like that narrow slit of consciousness through which we see the spectrum, knowing there are ranges of other vibration, positive and negative, so fine and far it makes our small perceptions insignificant? We have perhaps 12,000 years of history. What of the other 238,000 of the geologist's quarter million? In time to come will some "recorded history," glib phrase to cover ignorance, be ignorant of us? Will men turn back to savagery and forget the arts, and have this thing called progress all to learn and struggle through again?

Well, Time Was, said the old Brazenhead, and Time Shall Be—there was and will be plenty of it. In the meanwhile, Time Is. There stands the Adventurous Bowman, still aspiring, the Spirit of the Exposition, while beneath his feet are the transient records of his conquest of the air.

Alan R. Hawley, President of the Aero Club of America, sent a message describing the state of the art of flight in this country, and, in the name of the Board of Governors of the Aero Club, thanking the Exposition officials for designating a day as Aerial Navigation Day. Mr. Augustus Post, the official representative of the Aero Club, read the letter, and followed it by recounting vividly the progress of flight, and the way in which it had been fostered and controlled for its good by the organizations mentioned. He paid especial tribute to James Gordon Bennett for his encouragement of aviators and aviation contests.

The stage of performance of heavier than air machines at this date, July, 1915, he thus indicated:

*Status of Aviation* "An aviator has flown at a speed of 150 miles an hour, and another has attained a height of 26,000 feet, or over five miles; while continuous flight of 26 hours without landing, covering a distance of over 1,400 miles, has been made without a stop. The huge Sykorsky machine, constructed in Russia, carried 17 passengers on a successful flight, and took six passengers for half a day in the air, with their lunch served sumptuously in the sky in the palatial cabin. . . . Paulhan flew from London to Manchester, Blériot crossed the English Channel, and Glenn Curtis flew from Albany to New York. Flights were made from Paris to Rome, Paris to Madrid, and around France and England, and finally over all the high mountains of Europe, across the Mediterranean Sea, and even over the great deserts of Africa.

"Flights were made in this country by Atwood from St. Louis to New York, and by Rodgers from New York on the Atlantic to the Pacific near Los Angeles. San Francisco is represented by Robert Fowler, the present president of the Pacific Aero Club, who started from this city and flew across the country to the Atlantic. Mr. Fowler did even more. In a single flight he crossed from one ocean to the other through the hitherto impassable and treacherous air currents over the Isthmus of Panama.

"The next great problem in aerial navigation is to cross the ocean. Trans-oceanic flight by Lieut. Porte of the British Navy, with the 'America,' was prevented by the outbreak of the war, but the preliminary work has been done, and the final crossing no doubt will soon be accomplished. . . . Daring deeds of airmen in war are now undertaken in fleet formation, as many as thirty or forty aeroplanes maneuvering together for an attack, and they must soon go up in hundreds. London and Paris are now constantly guarded by men in the air, and a plan is being carried out for aerial patrol of the whole coast of England, with land stations at regular intervals. Germany already has such an arrangement, and besides her great fleet of



OPENING OF THE GREEK PAVILION



aeroplanes she has over 60 Zeppelin airships, another great development of the past decade."

An account of the pioneering in this field by the great pioneer of flying was made part of the record of the day by Dr. Walter Hough of the Smithsonian Institution, who delivered an address on that part of the subject in Festival Hall in the evening.

"The investigations carried out by Dr. Langley on the properties of air in motion and its behavior in connection with planes at different angles form a great monument of scientific research. Dr. Langley at last had progressed far enough to put his conclusions to the test. A small model about  $\frac{1}{4}$  the size calculated for a man-carrying machine was made. (I presume most of those present have seen this small aeroplane in the Smithsonian exhibit, Liberal Arts Building.) It had a one-cylinder, reciprocating, one-horse-power steam engine, using gasoline as fuel. It may well be imagined that the moment of its test was full of anxiety. The catapult shot the model into the air and away it flew at 25 miles per hour over the beautiful Potomac, returning at last in a course of  $\frac{3}{4}$  of a mile to near the starting point. The space of time that has elapsed from the first machine that ever flew to the aerial gymnastics of Art Smith is very short.

*The Great  
Langley*

"The problem of flight that had baffled man ever since his first aspirations to become a winged being was solved. This was less than a score of years ago.

"In 1898, the Government became interested in the possibility of the flying machine as an aid in war and the President, through the Board of Ordnance and Fortification of the War Department, requested Dr. Langley to build a man-carrying machine. This the inventor accomplished in the construction of a full-sized machine despite the many handicaps and delays encountered in securing a suitable engine. Few can realize the amount of research and experiment necessary to the construction of the first man-carrying flying machine. The world was ransacked for materials combining lightness and strength, and failing there the craft of artisans made stronger and lighter structures than nature had ever built. Thousands of tests were made and recorded, those on propellers alone being hundreds in number. The antennæ were of strips of wood built and joined in square section, with rounded corners, and tapered. They were long and marvelously strong and light, so that I have held one in my hand as a fishing pole, with arm extended, almost without noticing the weight. A gasoline engine was constructed weighing less than four pounds to the horse-power. This marvel of lightness for that period developed 52 horse-

*The First  
Aeroplane*

power and weighed, with radiators, batteries, and 20 pounds of cooling water, 207 pounds.

"This first aeroplane engine may now be seen in the United States National Museum. The complete aeroplane, or aerodrome, as the inventor called it, ready for flight, weighed about 850 pounds, including the aviator, and had a total of 1.22 square feet of surface to the pound. Two attempted flights were made, on October 7 and on December 8, 1903, but both were unsuccessful, owing to inefficient launching apparatus, the machine falling into the water before it got free from the track and launching ways. No funds for further experiments were provided, and Dr. Langley never undertook to fly the machine again. That Dr. Langley's man-carrying flying machine was capable of sustained flight and was stable in design was demonstrated at Hammondsport, N. Y., in 1914."

Formal openings of several of the foreign pavilions had taken place at various times after their dedications and during the first half of the Exposition season: These affairs, some of which were very brilliant, culminated in what was, perhaps, in spite of the risk of invidious comparisons, the most significant and beautiful of all, the opening of the Pavilion of Greece on July 14, an event not to be confused with its dedication, a month earlier.

It was no slight thing that the little far country where western civilization had dawned should be represented at the Exposition, for Greece was neither populous nor wealthy in a modern sense, and her industries were still for the most part those of a small and restricted agricultural community. Her sculpture casts, forming one of the most remarkable of all the educational exhibits of the Exposition, had come in the "Jason," and it had taken a long time to install them properly. Her other exhibits, agricultural and industrial, had but recently arrived; so that it had not been possible to open the Pavilion to the public as soon as some of the others, and this opening was in fact the last of these occasions. But it was a fitting conclusion to a splendid series.

Consul General Vassardakis, Commissioner General for Greece, representing his King and Queen, was host at a luncheon to Exposition officials and foreign and State commissioners at one of the large hotels in the city. The afternoon of that day, with its modern reproduction of the Panathenæa

*Dance of the Dawn* by the troupe of La Loie Fuller and special dancers and celebrants, is no more to be reproduced in printers' ink than is the odor of azaleas. It was filled with the beauty of the dawn of the world, and glorified the Greek participation with the dramatic presentment of traditions that will never die while Occidental men and women retain their freedom and their character.

La Loie Fuller, reviver of the classic dance, with a troupe of Parisian dancers, presented an interpretation of the Panathenæa, most joyous and beautiful of all the festivals of ancient Hellas, the dance depicted on the frieze of the Parthenon. Graceful, barefooted girls in flowing robes of gauze, with long tubas, descended the broad stairway from the portico. There followed the procession, the floral sacrifice, and the incense rite; and then came the presentation of the Peplus, or Sacred Veil, to the statue of the Goddess Athene. All this took place in the sunken garden before the portico, under a sky as blue as ever canopied the Grecian Isles, and in view of hills that presented, all about, a clear-cut Grecian sky-line. The long roll of the Peplus was borne down the broad stairs by the dancers, and when it had been made fast about the pedestal on which the image of the Goddess stood, it swept out over a hundred feet of ground, and the soft breezes took it and shook it and lifted it into billows of flowing blue and purple and gold. So must the color and the fire and the life of ancient Hellas have seemed to those that breathed the sweetness of its morning airs.

There followed the dance of the Panathenaic amphoræ, and the worship of Pan, signalized by the dance of Echo and Syrinx, and of the mountain nymphs, the whole winding up with an "orgiastic rout" that carried the free expression of the joy of the Golden Age. Thousands were assembled about the sunken gardens of the Greek Pavilion to enjoy this spectacle. At its conclusion the guests thronged into the Pavilion, where they were cordially received by Commissioner General and Mrs. Vassardakis.



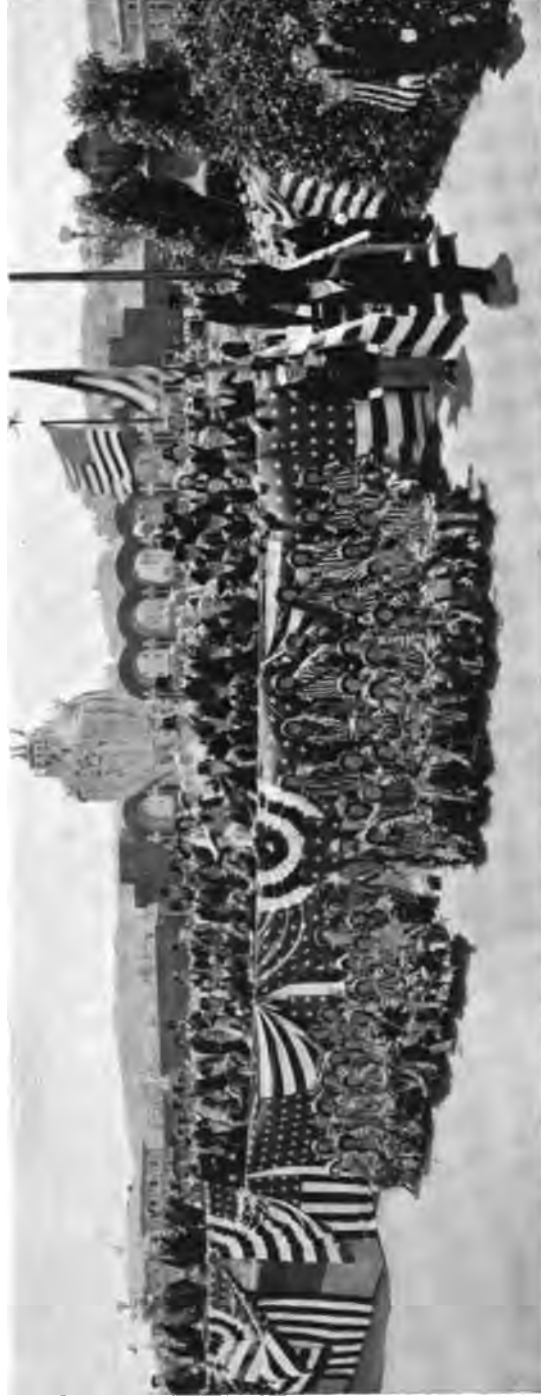
## CHAPTER XIV

### THE LIBERTY BELL ARRIVES

**I**N the meantime, the Liberty Bell had left Philadelphia for San Francisco. Interest in this event had been excited to the highest pitch by the long campaign and the monster petition that had been necessary to induce the city of Philadelphia to part temporarily with the treasured relic.

With an escort and a guard the Bell began its journey westward, farther west than it had ever been before, to the western rim of the United States. It was kissed by veterans, gazed upon with mute reverence by children, Umatillas and Piutes, acclaimed by orators, and State and urban office holders, saluted by bands of music and the artillery of the National Guard. It had a long ovation through Ohio, Indiana, Illinois, Iowa, Missouri, Kansas, Nebraska, Colorado, Wyoming, Utah, Idaho, Washington, and Oregon, with thousands gathered at the stations to greet and applaud and pay homage to it. One poor Colorado Indian, condemned to be hanged for murder, regarded it with some cynicism—if the country were really free why make so much fuss about a little private killing? But he was alone, and probably the sheriff soon made it unanimous. With that exception a common sentiment thrilled every heart. Every little hamlet turned out. Old women and decrepit pensioners rode all day to catch one glimpse of the symbol of liberty of which they had heard and read since childhood. And as the Bell ran farther and farther through the typical West the popular excitement and manifestations of devotion increased, so that in many cases the crowds were several times the size of the towns. It was as though the visible mantle of a national unity had been flung out over this part of the country.

Such is the grip of the concrete on the human mind. The abstract and the general are hard to grasp, and most people are willing, at least once in a way, to take the symbol for the substance. There was something pathetic in the public gratification, and the Philadelphia gentlemen who formed the escort of the Bell felt righteous pride in the thought that their city had given so much heartfelt pleasure to so many people. The exploitation value of



WELCOME TO THE LIBERTY BELL



these incidents was tremendous. Hardly another "story" on the Exposition ran longer or stronger.

For the proper reception of the Bell in San Francisco a Liberty Bell Day Committee was formed, public subscriptions limited to a dollar or less were opened, and plans were laid for a great procession through the city. Bells, bombs, whistles, sirens, brass bands, artillery, all the devices of public rejoicing were organized for the celebration. Major General Murray was appointed Grand Marshal of the parade, and Rear Admiral C. F. Pond, Honorary Grand Marshal. Hon. Champ Clark, Speaker of the House of Representatives, was named Orator of the Day.

Twenty eminent Californians, headed by Postmaster Charles W. Fay, and including Governor Johnson, went to Red Bluff to act as a committee to welcome the Bell. Their car was attached to the special train, and they came down the State with it. The journey in California continued the triumph of the whole trip west, and at Sisson, Redding, Red Bluff, Chico, Biggs, Marysville, Lincoln, Roseville, and Sacramento the same scenes of fervent devotion were enacted that had made its overland journey a national event.

*Arousing  
a People*

The Bell crossed the Bay by the Dumbarton cut-off, and arrived in safety at San Francisco. Here a crane lifted it from its car and it was put on a specially prepared motor truck, almost hidden under a load of roses. The next morning it began a stately progress to Market Street, through the Civic Center to Van Ness Avenue, and out to the Scott Street entrance of the Exposition, with an imposing escort of mounted police, military organizations, and apprentices from the Naval Training Station; proceeding through throngs of people that lined the march, and over carpets of flowers scattered in the streets by long lines of school children.

Liberty Bell Day, Saturday, July 17, 1915, was one of the really memorable events of the Exposition and drew an attendance of 113,672. The Bell, under guard of four broad-backed Philadelphia policemen, rested in its cradle of flowers to the right of the rostrum, while Champ Clark, Speaker of the House of Representatives, who had arrived three days before, delivered an oration expressive of that discriminating patriotism whose substance is devotion to American political principles, salted strong with common sense.

He spoke in the vital vernacular of the American people, a speech confident and easy, bare of pretense and artificial niceties. The appalling spectacle that Europe presented had horrified the public mind, so that a great many persons were too oppressed by the possibilities of war to think calmly, and there was much excitement about "preparedness" and no little wild guessing as to how much of it would be about enough. There were

leaders in public life that were opposed to any preparedness because it meant militarism, or on the ground that it was provocative of war, and others who held the extravagant theory that we should put the country into condition to whip the world. From the Orator of the Day, standing beside the Liberty Bell, came the words of sanity and moderation, but without weakness, that can always be expected from some individual among a people possessing the genius of common sense in as large a measure as the Americans. He said in part:

"The American people want peace, but peace with honor. Peace at any price is an amazing, a demoralizing, a degrading doctrine.

"I am utterly opposed to those who advocate a large standing army and to those who advocate a navy equal to the two biggest navies in the world.

*The Voice of Patriotism* I am, as is every other patriotic and sensible American, in favor of maintaining at any cost every American right at home and abroad. I am not a jingo. God forbid! But, knowing that human nature has not changed one jot or tittle since Adam and Eve were driven with flaming sword from Paradise, I am in favor of putting the country in such posture that if war should for any reason become necessary we may emerge from it conqueror, as we have been in all our wars. How much of a force would that take? I don't pretend to know, but before acting in that matter I think we should consult experts and find out. . . .

"Abandon the Monroe doctrine? By no manner of means. It is our one greatest contribution to the code of international law, one of which we are intensely proud, one which has blessed millions of people in their long and successful fight for liberty and self-government. It is the great Pan-American doctrine, the political life preserver of the new world, a wall of fire round about the Western Hemisphere."

Mayor Rolph, Governor Johnson, and President Moore of the Exposition, made brief addresses preceding that of Speaker Clark, and the audience listened with appreciation to the words of James P. Gaffney of Philadelphia, who had accompanied the Bell across the continent, and who presented the Mayor of San Francisco with a silver key to Independence Hall, Philadelphia, made by one of the Guards. The scene was brightened by the presence of a flock of little girls in flag costumes representing the States of the Union, headed by a juvenile Uncle Sam and Miss Columbia.

The Bell was taken from its decorated car and installed in the connecting loggia between the two wings of the Pennsylvania Building, where it was visited by hundreds of thousands of people, and probably was more photo-

graphed than any other single object in the Exposition—to the extent, it was estimated by its Guards, of about \$200 worth of camera films a day. At night it went, on a special truck, into a fire-proof vault in one of the wings of the building. It was always under guard, and it remained one of the central objects of interest almost to the close of the season.

The Nobles of the Mystic Shrine filled a large part of the grounds with life and movement and brilliant color on July 19. Their parades were very beautiful, and the luxuriant Oriental costuming of the long lines of marching men seemed just what the picture had been waiting for to make it part of the Arabian Nights. A colossal fez, with crescent and scimitar in white brilliants, decorated the Tower of Jewels. The evolutions of the various patrols were spectacular in the extreme, and gave great delight to the throngs assembled along the Avenue of Palms and in the Court of the Universe.

C. S. Scott was Chairman of the Day. He introduced Noble Arthur Arlett, who represented the Exposition in the presentation of a tablet of recognition. Past Imperial Potentate Frederick R. Smith accepted the tablet in the absence of Imperial Potentate J. Putnam Stevens, who, Smith explained, had been so busy during the week in Seattle that he had "escaped to Alaska for a much-needed rest."

Governor Johnson was brief in his welcome. "No weary pilgrim, trudging the hot sands," he said, "ever reached such an oasis as you have reached to-day. Down upon you look the Occident and the Orient. Represented here is all the Universe; and amid this setting it is my pleasure to extend the greeting of an empire State to those who embody the last expression of good fellowship and fraternity."

Mayor Rolph made them welcome in the name of the city of San Francisco. Potentate George Filmer then announced that cups would be given to all of the bands and patrols that had participated in the parade.

Cassasa's Band was at the head of the procession, followed by the Islam Escort. Then came, in this order, the Islam Patrol and Band, the Arab Patrol, the Moolah Patrol and Band of St. Louis, the Acca Patrol of Richmond Va., the Abdallah of Leavenworth, Kas., the India Band of Oklahoma City, the Mirza Patrol of Pittsburg, Kas., the Moslah of Fort Worth, Tex., the Damascus of Rochester, N. Y., the Ismailia of Buffalo, N. Y., the Maila of St. Joseph, Mo., the Yaarab Band and Patrol of Atlanta, Ga., the Ahnee of Oakland, the Kora of Maine, El Maida and Nemesis of El Paso, Tex., the Aloha of Honolulu, and the Halla of Dallas, Tex.

*American  
Arabians*

## CHAPTER XV

### ROOSEVELT ON PEACE AND WAR

**T**EN thousand people gathered at the Ferry and along Market Street on July 20, to greet Theodore Roosevelt, former President of the United States, with shouts and cheers and flags and flowers. Led by the California Grays and surrounded by a troupe of cavalry, the automobiles containing the Colonel,\* President Moore, and Governor Johnson proceeded up Market Street with the throngs on the sidewalks cheering all the way, and when they reached the hotel the Colonel's admirers pressed so closely upon him that he could hardly sign the register.

This was Elks Day, too. The spirit of vital, jovial fun spread over the Exposition by the figuratively antlered fraternity may have had no relation to the advent of Colonel Roosevelt, logically speaking, but together they seemed to shake up the little world behind the great green hedge, and electrify its air. The tallest two human Elks in captivity were present, one of them being 6 feet 9 inches high. Judge John J. Van Nostrand, *Something in the Air* Exalted Ruler of the San Francisco Lodge, was Chairman of the Day, and Director A. W. Scott, Jr., presented the plaque. Ray Benjamin and Judge Harry Melvin of the Supreme Bench of California spoke, as well as James R. Nicholson of Massachusetts, Grand Exalted Ruler of the order. There were competitive drills before the Tower of Jewels in the afternoon and a reception and ball in the California Building in the evening. This was Texas Day as well.

Roosevelt Day in the Court of the Universe—the “biggest gathering since the Exposition opened, at least in any one spot,” as President Moore said, introducing the Colonel. “It is in honor of one of the great men of our nation. Who built the Panama Canal?”

“Teddy!” yelled the crowd.

“Right!” said President Moore. “He did not build these palaces nor fashion these courts, but he is the man who made them possible, for he it was who decided that the Canal should be built.”

It was one of the Exposition's most inspiring occasions. Governor

\* Theodore Roosevelt, twice President of the United States, died January 6, 1919.



SOME OF COLONEL ROOSEVELT'S AUDITORS





Johnson was Chairman of the Day; and that 21st of July was a bad day for mollicoddles, pacifists, citizens suffering with civic anemia, Chinafication-ists, and quietists of every sort. The public expected and apparently desired that sort of holiday, for it began to assemble as early as 10 o'clock. Long before noon all the seats except those reserved for officials and invited guests were occupied, and many of the occupants were provided with lunch so that they shouldn't have to leave.

The Colonel spoke on "Peace and War," and some of his remarks are well worth presenting, as a reflection of contemporary problems and conditions. He spoke from notes, but with great vehemence, and as he reached the end of a sheet he would crumple it in his hand and throw it angrily to the floor, as though he therewith flung from him every loathed Chinaficationist and mollicoddle in the country. He said:

*The Depart-  
ed Leader*

"I have a very strong feeling about the Panama Exposition. It was my good fortune to take the action in 1903, failure to take which, in exactly the shape I took it, would have meant that no Panama Canal would have been built for half a century, and therefore that there would have been no Exposition to celebrate the building of it.

"The building of the Canal nearly doubles the potential efficiency of the United States Navy, as long as it is fortified and is in our hands; but, if left unfortified, it would at once become a menace to us.

"Preparedness against war does not invariably avert war, any more than a fire department in a city will invariably avert a fire; and there are well-meaning foolish people who point out this fact as offering an excuse for unpreparedness. It would be just as sensible if, after the Chicago fire, Chicago had announced that it would abolish its fire department, as for our people to take the same view as regards military preparedness.

"Greece was not prepared for war when she went to war with Turkey a score of years ago. But this fact did not stop the war. It merely made the war unsuccessful for Greece.

"But the clearest teaching is conveyed in the experience of China, and of Belgium during the past year.

"As regards Belgium, the comparison should be made between it and Switzerland. The territory of Switzerland like the territory of Belgium, lay between the great combatants. One offered as advantageous a path of entry to those combatants as the other.

"A century ago for instance, when Switzerland was utterly unprepared for war, the Napoleonic armies used it as a highway in marching against the Austrians and South Germans.

"Absolutely the same fate would have been theirs now, save for the vital fact that, in the century intervening, the Swiss people, having learned the lesson, had prepared in advance and were thoroughly competent to defend themselves.

"China on the other hand, had for generations been trained to regard peace as the most desirable of all aims and to look down upon war and soldiers. She has acted on the theory that the worst peace was better than the best war, and therefore she has suffered all the evils of the worst war and the worst peace. The average Chinaman took the view that China was 'too proud to fight' and in practice made evident his hearty approval of the sentiments of that abject pacifist song 'I Didn't Raise My Boy to Be a Soldier,' a song which should have a companion piece entitled 'I Didn't Raise My Girl to Be a Mother.'

*The Chinese  
Viewpoint*

"The professional pacifists, the peace-at-any-price, non-resistance universal arbitration people, are now seeking to Chinafy this country.

"Conditions in Mexico are such that unless the Mexicans themselves come to their senses and unless we are content to see foreign powers undertake the regulation of Mexico, we may ultimately have to intervene. Such intervention would represent not real war but a work of pacification and police. For such a work volunteer soldiers are not well fitted. It should be done exclusively by the Regular Army; and for this purpose there should be a mobile army of over one hundred and thirty thousand men, so that the whole Regular Army should be about two hundred thousand strong.

"In addition, I firmly believe that there should be universal military service for our young men, on the Swiss model.

"No nation ever amounted to anything if its population was composed of pacifists and poltroons, if its sons did not have the fighting edge, if its women did not feel as the mothers of Washington's Continentals felt; as the mothers of the men who followed Grant and Lee felt. Men who are not ready to fight for the right are not fit to live in a free democracy."

Such admonitions made people think, and everywhere you looked over the vast audience, you saw by their faces that they were pondering and studying. It would be difficult to over-state the evident impressiveness of the speaker's words. And the end was as dramatic as a trumpet blast. He said:

"In conclusion, my friends, I wish to read to you six verses from the thirty-third chapter of Ezekiel:

"Again the word of the Lord came unto me saying,

“Son of man, speak to the children of thy people, and say unto them, When I bring the sword upon a land, if the people of the land take a man of their coasts, and set him for their watchman:

“If when he seeth the sword come upon the land, he blow the trumpet, and warn the people.

“Then whosoever heareth the sound of the trumpet, and take not warning, if the sword come, and take him away, his blood shall be upon his own head.

“He heard the sound of the trumpet, and took not warning: his blood shall be upon him. But he that taketh warning shall deliver his soul.

“But if the watchman see the sword come, and blow not the trumpet, and the people be not warned; if the sword come, and take any person from among them, he is taken away in his iniquity; but his blood will I require at the watchman's hand.”

It was Colonel Roosevelt's second address of the day, the other being delivered at the Enlisted Men's Club House. Escorted from his hotel by a squadron of cavalry, just to remind him of his old Rough Riders, he had entered at Scott Street gate shortly after 2 o'clock. Once in the grounds the marines became his escort. The presidential salute <sup>For the</sup> ~~Enlisted Men~~ of 21 guns boomed from across the Avenue of Nations. The band played the “Star Spangled Banner,” and that care-free ditty which almost became the national anthem during the Spanish War: “There'll be a Hot Time in the Old Town To-night.” State Commissioner Arthur Arlett presented him to the soldiers and sailors and he planted a poplar tree to commemorate the event.

The following evening a dinner was given by Governor Johnson and the California State Commission to Hon. and Mrs. Theodore Roosevelt. The affair was preceded by an informal reception in the rooms of the Commission in the Administration wing of the California Building. The Governor presided at the dinner and the speakers were President Moore, Mayor Rolph, Judge William Bailey Lamar, H. A. van Coenen Torchiana, and former President Roosevelt. It was on this occasion that Mr. Roosevelt said: “If there is a man in the whole country who can come to this Exposition and does not come, that man is lacking in intelligence.” It was a characteristic way of dealing with the subject, and showed just how the speaker must have felt. And another remark of his worth preserving as the judgment of one used to the consideration of the larger affairs of history was: “Through such agencies as this we shall come nearer that time when justice and law shall prevail between the Nations as they now prevail in the Nations.”

On leaving San Francisco a few days later Colonel Roosevelt thus expressed himself on the subject of the Exposition:

“California has emphatically made good. She has built without a dollar of governmental assistance an Exposition of which every American citizen should be proud. Not only is this Exposition worth seeing, but it is worth making a sacrifice to see.

“Every American citizen who can possibly do so should visit the Exposition, and the fathers and mothers should bring the children. No matter how many other expositions a man has visited he will find here much that he has never seen before.

“I have seen many expositions, but none so interesting and so beautiful.

“The degree of public interest and general information about the Exposition is astonishing. Practically every visitor becomes, as I have, an active and enthusiastic propagandist, eager to help the Exposition, and above all, eager to help his fellow countrymen by inducing them to visit it.

“I may add that when the newspaper men of this country see the Panama-Pacific Exposition they will be proud of anything they have done to assist it, and to assist the people to see it.”

No casualties of any magnitude occurred within the grounds, and yet tragedy cast its long shadow across the scene when the steamer “Eastland” turned over as she was leaving her dock in the Chicago River on the morning of July 24, with a party of over 2,000 excursionists, of whom 812 lost their lives. It was one of those pitiful occurrences for which the whole country grieves, and the Exposition was peculiarly affected because of the fact that Governor Edward F. Dunne of Illinois and Mayor William Hale Thompson of Chicago had just arrived at San Francisco with the First Regiment of the National Guard of Illinois under Col. J. B. Sanborn, to celebrate Illinois Day and Chicago Day.

Fine plans had been made, which had to be abandoned. Governor Dunne planted a tree in the garden of the Illinois Building, but  
*Days of Mourning* instead of those expressions of felicity that had marked such occasions in addresses of the speakers, resolutions of sympathy with the bereaved relatives of the victims were read by the guest of honor, and telegraphed to the acting mayor of the stricken city. A grand banquet of the Illinois Commission, to which a large number of invitations had been issued and which was to have been one of the most brilliant functions in the social life of the Exposition, had to be given over. Sorrow weighed upon the Exposition and its visitors. To a certain degree all felt the disaster



**BANDS AND PATROLS ON SHRINERS' DAY**



that had fallen on the great mid-western State, and on the city whence international expositions had taken new dignity and given the country and the world fresh inspirations. Anything of a festival nature was out of the question, and Governor Dunne and Mayor Thompson, with the Illinois troops, took an early departure.



## CHAPTER XVI

### THE EISTEDDFOD

**T**HE scroll of history was rolled back thousands of years, during the last week of July, to days when the British Druids set up their cromlechs and held courts and conventions to settle tribal business and promote the arts of minstrelsy. The Eisteddfod occupied the attention of Welshmen and all other music lovers, on the 27th, 28th, 29th, and 30th of the month, with choral contests for prizes aggregating \$25,000.

The sessions were musical events of the first importance and attracted large audiences. Although the Exposition, which had underwritten the prize money, appeared to have lost financially by it, the publicity value of the undertaking was undoubted, and the impulse given the great art of choral singing was a gain to the whole community.

The vocal contests and poetry competitions were held in the Exposition Auditorium, but that ancient Welsh rite, the bardic Gorsedd, which was old when Caesar described it, and from which the Eisteddfod developed, occurred in two sessions in a dewy glade of Golden Gate Park, on fresh and sparkling July mornings.

Here some scenes of the highest assembly of Druidical Britain could be reenacted *Yn Ngwyneb Haul, Llygad Boleuni*—In the Face of the Sun, the Eye of Light—and so fulfill the ancient law. It will be sufficient, here, to depict in part the first session.

There was a circle of a dozen bowlders on which stood the bards in flowing Druidical robes, a central stone being occupied by the Acting Deputy Arch Druid of the United States, Prof. William Apmadoc of Chicago. Afterward a harpist sat on the central stone to accompany the singers. There were easily a thousand spectators that had arisen early and betaken themselves to the Park to see this quaint and beautiful scene.

*The Oldest  
British*

The tongue was the oldest history knows, of all those that have been spoken in the British Isles—the rich Welsh, which sounds like buttermilk gurgling out of a jug, which was an old vehicle of poesy when Stonehenge was erected on Salisbury Plain, and which has been preserved in purity while Latin was becoming a dead language and English

was growing from transplanted roots of Danish and Saxon and Norman French.

Bugler Ernest Williams of Swansea, Wales, summoned the bards to the sacred circle, and Rev. John M. Thomas read in Welsh the Gorsedd prayer, which in English would be:

Grant, O God, thy protection;  
And in protection, strength;  
And in strength, understanding;  
And in understanding, knowledge;  
And in knowledge, the knowledge of justice;  
And in the knowledge of justice, the love of it;  
And in that love, the love of all existences;  
And in the love of all existences, the love of God;  
God and all goodness.

That was a good prayer in its day, and would be a good prayer in any day; and is mercifully brief.

There followed the addresses of the Acting Deputy Arch Druid, and the other bards that occupied the twelve stones. Visitors from abroad spoke.

Then Deputy Arch Druid Apmadoc formally proclaimed the opening of the International Eisteddfod and called upon the bards by their bardic names.

Among those that responded with addresses were O. G. Owens, whose bardic name is Obedog; Richard I. Jones, whose bardic name is Rhydderclr Kiraethog; Richard H. Davis, Gomeriam; the Rev. E. Mona Jones of Australia and E. C. Bell of New Zealand, who had bardic names they had forgotten to announce (and you couldn't blame them), and James J. Davis of Pittsburgh, who had not yet acquired one by the requisite accomplishment in music, poetry, or knowledge of Welsh literature, and had to worry along as best he could with the names his parents furnished him.

The other features of the Eisteddfod were held in the Exposition Auditorium. There were two sessions, afternoon and evening, for the four days. The programs consisted chiefly of competitions in singing, and the awarding of prizes to the winners in the literary contests. The Honorary Presidents of these meetings were: His Excellency Hiram *Music and Letters* W. Johnson, Governor of California; Hon. James Rolph, Jr., Mayor of San Francisco; Dr. E. Robeson Taylor, Dean of the College of Law, University of California; Hon. J. E. Richards, Associate Justice of the Appellate Court, San Francisco, California; Hon. James D. Phelan, United States

Senator for California; Hon. Arthur L. Thomas, Salt Lake City; and President Charles C. Moore of the Exposition.

Prof. Apmadoc officiated as platform organizer, and Joseph E. Thomas of Seattle, J. Lloyd Thomas of New York, and J. S. Thomas of Berkeley, alternately acted as conductors.

The adjudicators were:

For poetry (Welsh): Rev. E. Rees (Dyfed), Cardiff, Great Britain; Rev. O. G. Owen (Alafon), Carnarvon, Great Britain; Rev. R. Silyn Roberts, M.A., Cardiff, Great Britain; Prof. William Apmadoc, Chicago, Illinois.

English prize poem: Dr. Charles Mills Gayley, Professor of the English Language and Literature, University of California, Berkeley; Dr. Henry Rushton Fairclough, Professor of Latin, Leland Stanford, Jr., University, Palo Alto, California; Dr. Edward Robeson Taylor, Dean of the Hastings College of Law, University of California, San Francisco.

Prose: Dr. H. O. Rowlands, Omaha, Neb.; Hon. Arthur L. Thomas, Salt Lake City, Utah; Rev. Jenkin Lloyd Jones, LL.D., Chicago, Ill.; Rev. R. Silyn Roberts, M. A., Cardiff; Prof. William Apmadoc, Chicago; Prof. J. Lewis Jones, Bangor; Prof. H. Morse Stephens, Sather Professor of History, University of California; Edward Owen, M. A., Secretary of the Royal Commission of Ancient Monuments in Wales and Monmouthshire, London.

Translations: Hon. H. M. Edwards, Scranton, Pa., and Dr. T. Cynon-faridd Edwards, Kingston, Pa.

Music: Ernest R. Kroeger, Kroeger School of Music, St. Louis, Mo.; Prof. E. D. Lloyd (R.A.M., London), South Bend, Ind.; Henry Housely, Doctor of Music, Denver, Colo.; Prof. David Davis, Cincinnati, Ohio; Redfern Mason, musical critic, San Francisco "Examiner."

The artists were:

Mrs. Grace Davis Northrup, Prof. John Francis Jones, Prof. Pfestyn Davies, Prof. James Savage, Henry E. Perry, Berwyn Evans, H. J. Williams, L. E. Burrows, harpist, and Mrs. Lowell Redfield, accompanist.

The mass choruses were grand in effect, and the children's singing very beautiful, but the great event was the contest at the sixth meeting, on the evening of July 29, between the Haydn Choral Union of Chicago and the Eisteddfod Choir of Oakland, California, for the 10,000-dollar prize, the largest ever offered for an Eisteddfod choral competition.

The choirs were so evenly matched in the rendering of such tremendous compositions as the chorus "Hear Us, O Lord," from Handel's "Judas Maccabæus," that the whole vast audience wondered how the Board of Musical Adjudicators was going to settle that. The Board settled it by



**CROWDS ON THE MARINA TO SEE AN AEROPLANE FLIGHT**



dividing the money evenly, with the evident approval of an audience of seven thousand people that assembled in the Auditorium the following evening, to hear the grand performance of the "Messiah." This oratorio was rendered by a massed Eisteddfod choir of over 1,200 voices, directed by Alexander Stewart and supported by an orchestra of 80 led by Herman Martonne.

Oakland's points of superiority in the contest of the preceding evening were the attack, vigor, and freshness of the sopranos, and the power of the male voices. Chicago had the larger number of trained voices and thus phrased with more precision. It had also the advantage in point of interpretation.

As to the rendering of the "Messiah" that night, it was generally conceded to be the greatest choral singing ever heard on the Coast.

The other prizes awarded were:

Male Choirs competition: First prize, \$1,000 to Chicago, second prize, \$500 to Tacoma, Washington.

Poem in English: "Meeting of the East and the West," prize of \$250 to Lowell O. Reese, Ruth, Calif.

Chair Ode: "Democracy"; \$250 and a carved oak bardic chair to Rev. John T. Job, Bethesda, North Wales; represented by Rev. Jonathan Edwards, Ph.D., of Spokane, Washington; who was chaired.

Crown poem: "Abraham Lincoln"; \$250 and a silver crown, to Rev. W. Crwys Williams, Swansea, South Wales; represented by Rev. Mawddwy Jones, of Portland, Oregon, who was crowned.

Children's choirs: \$150 to Miss Zanetta Porter's choir, Oakland, Calif.

Pastoral poem: "Shepherd of Snowdonia"; \$100, to Isgaer Williams, Caernarvon, North Wales.

Essay: "Problem of the Unemployed"; \$250 to Rev. Jonathan Edwards, D.D., Spokane, Wash.

Essay: "Characteristics of the Welsh Nation"; to Rev. D. D. Williams, M.A., Liverpool, Great Britain

Samuel Lewis of Oakland, J. P. Thomas of Merthyr Tydfil, Thomas Jones of Portmadoc, and D. D. Walters of Swansea, were each awarded \$40 for translations.

Solo competition: \$50 was awarded to Miss Catherine Golcher of San Francisco, soprano, against 29 competitors. Berwyn Evans was awarded \$50 for the tenor solo.

Band competition for boys under 18: the prize of \$150 and a silver trophy went to the Columbia Park Boys Band of San Francisco.

One of the most interesting events of the Eisteddfod was the charring

and crowning of the representatives of the two bards, winners of the chair and of the crown, for poems, according to the old rite. The ceremony was conducted by the Arch Druid, Prof. William Apmadoc, assisted by representative men of "Welsh Poetry" and members of the Gorsedd inner circle.

Artistically, the 1915 Eisteddfod was a great success. It is not too much to say that the music rendered by the competitive choirs set the standard for choral singing on the Pacific Coast for many years to follow, and furnished an inspiration of lasting value. The literary productions, poetry and prose, the judges pronounced of a high order of merit.

The "International Exposition Eisteddfod, San Francisco, 1915" was incorporated in March 1913, for the purpose of holding this unique Welsh festival as a feature of the Exposition. It had a Board of Directors of 21

*Laboring Oars* members, and the following general officers: Honorary President, Edward D. Roberts, San Bernardino, Calif.; Vice-President, J. S. Thomas, M.A., Berkeley, Calif.; General Secretary, W. Solomon Jones, Oakland, Calif.; Treasurer, T. S. Williams, San Francisco, Calif.; Financial Secretary, H. J. Lloyd, San Francisco; Director of Music, J. J. Morris, Palo Alto, Calif. Miss Annie Alice Jones of Oakland was the President of the Ladies' Eisteddfod Auxiliary of Alameda County, and Mrs. H. J. Lloyd, of the San Francisco Ladies' Eisteddfod Auxiliary

The Executive Committee was headed by E. D. Roberts; the Literary Committee by J. S. Thomas, the Finance Committee by H. J. Lloyd, and the Music Committee by J. J. Morris.

The Gorsedd (meaning "supreme seat") was but the third held in America, the first having occurred at Chicago, and the second at Pittsburg in 1913, where it was decreed that the next should be at San Francisco during the Eisteddfod then being organized for the Exposition year. The name Eisteddfod is pronounced as though it were spelled Ais-teth-vode, and the thing itself might briefly be defined as a congress of bards, musicians, and patriots for the promotion of arts and letters. Thus these worth-while things, music, poetry, eloquence, received material recognition and support through immemorial custom, speaking by the genius of an ancient and art-loving people.

His Majesty George V of Great Britain and Ireland gave a royal recognition to the Exposition, in the form of a great golden cup to be competed for by sloops of the "N" class in the Exposition yacht races, and *The King's Trophy* sent Lord Richard Plantagenet Neville, equerry to the Duke of Connaught, to present it. The presentation took place in the Court of Abundance on July 29, Captain John Barneson, Director of the Exposition and Chairman of its Yachting Committee, presiding, and Presi-

dent Moore receiving the cup, for the Exposition. The trophy was one of the handsomest and most valuable prizes ever competed for in Pacific waters.

Lord Richard's gold and scarlet uniform made brilliant contrast with his nice English modesty as he said:

"I consider it a great honor to have the privilege of handing this cup to you on behalf of the King of England. A more worthy representative of his Majesty would have been here if it had not been that in these troublous times every one of importance is required at his post in the Empire." Then he delivered this friendly message from his sovereign:

"The King congratulates the President on the success of the Exposition and thanks him for the courtesy shown the representative of the British Dominions, and expresses his pleasure in offering a cup to be raced for by his fellow yachtsmen in the Pacific, which ocean is now, thanks to the immense achievements of American enterprise, more closely connected with the Atlantic."

Good, conservative British talk, that—nothing about the wedding of the oceans, or the mingling of their waters, but just "more closely connected," which there is no gainsaying that in a navigation sense they were. The noble messenger conveyed the regrets of His Grace the Duke of Connaught and Strathearn, Governor General of Canada, and of Her Grace the Duchess, that they were unable to visit the Exposition. "I wrote the King I was grateful to him for having sent me here. I have never seen anything like it in any part of the world—nothing that could be compared with what I've seen during the last few days. The climate, the people, and the home-like feeling here have been a revelation. I have spent the past eight months in Canada, whose people you shake hands with across that invisible barrier that runs across a continent unmarked by any fort, unique in the world. God grant that you and your children's children will inherit the peace you and your fathers have enjoyed."

The cup was turned over to the custody of Captain Barneson, and put on exhibition in the British section of the Palace of Manufactures. The National Exposition Commission entertained Lord Richard at a luncheon in the Fairmont Hotel on August 4.

The celebration of the independence of Switzerland, by thousands of Swiss from every part of California, culminated on Switzerland Day, July 31, inasmuch as August 1, the Swiss national birthday, was a Sunday. All over the grounds you met people with the flag of the old Alpine republic pinned to their breasts: a white cross on a field of red. The exercises took place in the Court of Abundance, where

*Swiss Independence*



some rousing Swiss choruses were sung under direction of J. C. Raith, concert master.

J. Freuler, Consul General for Switzerland, was Honorary President and Emil Pohli, Vice-Consul, was Chairman of the Day.

Vice-President M. H. de Young of the Exposition presented to the Swiss participants an engrossed testimonial. Senator E. B. Martinelli of Marin County delivered a stirring address upon the Swiss people and government. Mr. Arthur Arlett of the State Commission extended California's welcome. Hon. Emmet Hayden, Supervisor of San Francisco, voiced the greeting of the municipality, and George J. Steiger, Jr., gave an address on "The Swiss in America."

A delightful feature of the musical program was the singing of Miss Clara Freuler, daughter of the Swiss Consul General. The Swiss Minister at Washington, His Excellency Paul Ritter, telegraphed his greeting to the Swiss celebrating at the Exposition and expressed his regret that he could not be present. After the formal exercises in the Court of Abundance the great throng adjourned to the Marina, where Swiss athletes from the San Francisco Turn Verein gave an exhibition of pyramid building, and other athletic performances.

This was also Marine Corps Day, and Vice-President M. H. de Young presented the battalion with a bronze medal, expressing as he did so the appreciation and gratitude of the Exposition and the city for the manly behavior of the members of the battalion and the great service it had done in all the Exposition public occasions calling for military participation. Major General Barnett responded happily, declaring he was interested in having the marines in the Exposition in order that people might understand what a marine was. Colonel Myers, who had recently received his promotion, was President of the Day.

These were some of the other Exposition events that took place during July:

National Real Estate Association Day, and Oregon Cherry Day, July 1; Congress of Authors and Journalists Day, Dickens Fellowship Day, and Pacific Association Swimming Championships, on July 2; Arbeiter Saenger Bund Day, California Genealogical Society Day, Sigma Phi Epsilon Day, Phi Sigma Day, Travelers' Protective Association Day, National Sales Managers' Association Day, Master Plumbers' Day, and Pacific Association Swimming Championships, July 3; Matinee Harness Races, Dances by pupils of Miss Ida Wyatt, Fishing Boat Race, and Diving Contests and Swimming Events for Girls, July 4; Kalamazoo (Michigan) Day, International Press Congress Day, American Newspaper Publishers' Association Day, Shoe and Leather Industries Day, and Grand Interfraternity Council Day, July 6; Nevada Day, Lowell (Massachusetts) Day, Reading (Pennsylvania) Day, Bridgeport (Connecticut) Day, National Editorial



U. S. S. "OHIO" PASSING THROUGH GATUN LOCKS, JULY 15, 1915, ON HER WAY TO THE EXPOSITION



Association Day, California Press Association Day, and International Conference of Women Workers to Promote Peace Day, July 7; Nashville (Tennessee) Day, Gamma Eta Kappa Day, National Federation of Musical Clubs Day, California State Rural Letter Carriers' Association Day, American Association of Teachers of Journalism Day, and "The Trojan Women," July 8; Boston Day, Erie Day, Actors Day, National Council of Women Voters Day, Federation of Trade Press Associations in the United States Day, "The Trojan Women," July 9; the Girls Friendly Society of America Day, National Congress on Recreation Day, Theta Delta Chi Day, German Section California Teachers' Association Day, Baptist Young People's Union Day, Grand Prize Automobile Races, and Exposition Tennis Championships, July 10; Matinee Harness Races, Exposition Championships, Dances by pupils of Miss Ida Wyatt, La Loie Fuller and her company, and the Annual Regatta of the San Francisco Yacht Club, July 11; International Milk Dealers' Association Day, Conway Night, Yale Week, Exposition Tennis Championships, July 12; Federal Suffrage Association of the United States Day, Yale Week, Exposition Championships, July 13; New Haven Day, Wine Day, S. P. R. S. I. Day, Armored Automobile Day, Yale Week, Exposition Tennis Championships, July 14; Metro Moving Picture Day, Non-Smokers' Protective League of America Day, Yale Week, Landing of Junipero Serra, Exposition Tennis Championships, July 15; Yale Day, Far Western Swimming Championships, July 16; Delta Kappa Epsilon Day, Phi Lambda Epsilon Day, Music Teachers' Association of California Day, United Artisans' Day, Theatrical Mechanical Association Day, Yale Week, Far Western Swimming Championships, Exposition Tennis Championships, Dances by pupils of Miss Wyatt, July 17; Universalists' Day, Purity Sunday, Matinee Harness Races, Exposition Tennis Championships, July 18; Hartford (Connecticut) Day, Atlanta Boosters' Day, Christian Endeavor Day, Optometry Day, Asiatic Institute Day, United States Championship Outdoor Swim, July 19; Texas Day, Louisville (Kentucky) Day, Rochester (New York) Day, Wilkes-Barre (Pennsylvania) Day, Epworth League Day, Fraternal Brotherhood Day, Intermountain Life Insurance Day, July 20; West Virginia Day, Pittsburgh (Pennsylvania) Day, Kappa Sigma Day, United Confederate Veterans Day, Rexall Druggists Day, National Outdoor Half Mile Swimming Championships, July 21; Minnesota Day, Cincinnati Day, Albany (New York) Day, Albuquerque (New Mexico) Day, Placer County Day, Princeton Day, National Association of the Deaf Day, July 22; International Rotary Day, Auditors' and Comptrollers' Day, McDowell Clan Day, dedication of the brick Home and its Furniture by Louise Brigham, March-King Night, United States Championships Outdoor Swimming (one mile), Army and Navy Baseball Tournament, July 23; Illinois Day, Utah Day, National Electrical Contractors' Day, The National Society of the Sons of the Revolution Day, Fraternal Brotherhood Day, Clan Irving Day, Victor Talking Machine Jobbers' Day, International Purity Congress Day, California Society of Commercial Secretaries Day, National Interscholastic Track and Field Championships, United States Championship Outdoor Swim (three miles), Pacific Coast League Baseball Throwing Contest, Far Western Championships Tryouts, United States Army and Navy Sports and Games, National Swimming Contests, Venetian Night Carnival on Fine Arts Lagoon, Newspapermen's Day, July 24; Loyal Order of Moose Day, Turners' Day, Outdoor Swimming (Pacific Association of the Amateur Athletic Association), Gymnastic Prize Competition (Kries Turnfest of the Pacific District), July 25; University of Wisconsin Alumni Day, Gymnastic Prize Competition (Kries Turnfest of the Pacific District), Army and Navy Baseball Tournament, July 26; Christian Church Day, Independent Foresters' Day, National Society of

Americans of Royal Descent Day, Army and Navy Baseball Tournament, July 27; Opening of the Persian Section, Florida Day, Scranton (Pennsylvania) Day, National Association of Piano Merchants' Day, Genealogical Society of Utah Day, National Woman's Relief Society Day, Jewett Family of America Day, Building and Loan Day, Army and Navy Baseball Tournament, La Loie Fuller and her company, July 28; National Rivers and Harbors Committee Day, National Vocational Art and Industrial Federation Day, Theosophical Society American Section Day, Southern California Counties Day, Loganberry Day, Army and Navy Baseball Tournament Day, July 29; Panama Dedication, Chinese Nationalist League of America Day, International Congress of Building and Loan Associations Day, American Penmanship Teachers Association Day, Carmel Mission Pageant, Far Western Track and Field Championship, Army and Navy Baseball Tournament, July 30; Mount Holyoke College Day, International Congress of Genealogy Day, Carmel Mission Pageant, Far Western Track and Field Championships, Army and Navy Baseball Tournament, La Loie Fuller and her company, July 31.

## CHAPTER XVII

### AUGUST—THE MIDSHIPMEN

THEY got the Cucaracha slide temporarily subdued that Summer, so that the first battleships to come through the Panama Canal dropped their hooks in the Exposition's marine dooryard on the first of August: the "Missouri," the "Ohio," and the "Wisconsin," under command of Rear Admiral William J. Fullam, Superintendent of the United States Naval Academy at Annapolis, bringing some 650 midshipmen. These were not only the first battleships over the isthmus of Panama, but it was the first practice cruise of midshipmen into the Pacific Ocean. It gave the naval students a good opportunity to observe the operation of the Canal, now an essential part of the training of every American naval officer, and it brought them into the life of the Exposition in a way most profitable to both, for they enlivened social festivities throughout their two-weeks' stay. In addition, the advent of the three ships made a total of seven of Uncle Sam's fighting craft anchored off the Marina. The "Wisconsin" and the "Ohio" had won home, for they were built in San Francisco.

*Learning  
the Canal*

It had taken the "Oregon" from March 19 to May 24 to steam around South America and report at Jupiter Inlet, Florida, during the Spanish War. It took Rear Admiral Fullam's squadron three weeks actual steaming to come from Annapolis. This was running time, to which might be added some little delay owing to the "Ohio" having kicked off a propeller blade after leaving the Isthmus.

A fleet of launches and excursion boats flocked about the big warships as soon as they were safely anchored; with visitors to go aboard and see what their country's fighting vessels looked like on deck and inside. As it was Sunday, the welcome was rather quiet, although calls were exchanged between Rear Admiral Fullam, and Rear Admiral Pond, commanding the Pacific Fleet. Lieutenant Commander Woodward, Naval Aide to President Moore, paid his respects to the visiting Admiral early. On the following day, August 2, the midshipmen participated in a great parade in honor of Secretary of Labor William Bauchop Wilson, who was formally

welcomed to the Exposition, with exercises from a stand before the Tower of Jewels.

Vice-President de Young welcomed Secretary Wilson to the Exposition, and the Secretary said in part:

"The labor question is as big, as broad, as deep, as extensive, as human activity. If you take as your definition of labor any physical or mental activity not exclusively for pleasure, then you have some conception of the breadth of the movement. The most important thing growing out of the new Department is that from now on labor has a voice in the councils of our Nation.

"One of the new Department's functions is to act as mediator in labor disputes. It has been estimated by various statisticians that the waste growing out of industrial conflict annually in our country amounts to \$100,000,000. That is water that has passed over the dam, and can never again be utilized to turn the wheels of industry. If any plan can be devised by which that waste can be eliminated our country will be benefited as a result."

*Cost of  
Strikes*

Other addresses were made on this occasion by Judge Lamar of the United States Commission, by State Labor Commissioner John P. McLaughlin, by Edward Rainey, Secretary to the Mayor, by Director P. H. McCarthy, and Congressman John I. Nolan. On the preceding day a Labor Conference had been arranged by a meeting under the chairmanship of Commissioner General of Immigration Caminetti, with T. V. Powderly as Chairman of the Committee on Programs. Louis F. Post, Assistant to Secretary Wilson, presided at the Conference, which passed a morning hearing the reports of Miss Hilda Muhlhauser, Vice-President of the American Association of Public Employment Bureaus, and Mr. John P. McLaughlin, California State Labor Commissioner. H. C. Donoho, Superintendent of the Los Angeles Free Employment Bureau, told of the achievements of that institution.

On this Sunday, Billy Sunday, the Evangelist, edified several thousand persons in the Court of Abundance.

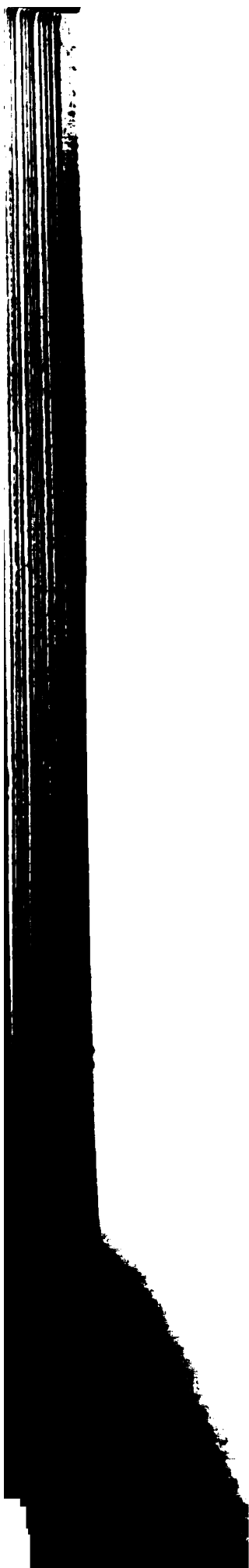
The National German-American Alliance held its eighth biennial convention at the German House (changed, later, to the California House) during the first week in August, and August 5 was set aside by the Exposition as German-American Day.

A significant and an unusual sight was pre-figured in pageantry on August 7—nothing less than a western American city just ten years old. Richmond, Contra Costa County, celebrated its tenth birthday, on the most striking of all the county or city days. Part of the celebration was a



ANNAPOLIS MIDSHIPMEN ON NAVAL ACADEMY DAY





moving exhibit of vital statistics—a section of the parade made up of boys to correspond with the human product of every year of Richmond's life, down to the little tots too small to march. Banners indicated the progress of the individual years. As befitted the event, juvenility was on view and infancy predominant; but there was a lot of it. Two thousand children paid homage to the Liberty Bell at the Pennsylvania Building, where they heard the Bell's history, and sang the "Star Spangled Banner"—which helped to make them good Americans. At the Contra Costa County section of the California Building the formal celebration was held, the principal address being made by D. J. Hall. He called attention to Richmond's lusty growth as an industrial center, asserting that in the ten years that had elapsed since it was incorporated it had grown from a population of 2,000 to one of 22,000.

*Soil and  
Climate*

The Richmond Industrial Commission was the recipient of a commemorative bronze plaque from the Exposition, presented by Commissioner W. A. D'Egilbert, who, in a brief address, complimented Sheriff R. R. Veale and former Commissioner John Bermingham, for their activities in connection with Contra Costa County participation. Mayor E. J. Garrard accepted the plaque and there was a short talk to the school children, by John H. Nicholl. Mrs. L. L. Farrell sang "I Love You, California," and the entire assemblage joined in singing "America."

## CHAPTER XVIII

### MANUFACTURERS' DAY

**T**HE Department of Manufactures and Varied Industries held "Vim Day" on August 10, with exercises in the Court of Flowers, between the two Palaces in which this Department was housed. W. D. McKissick was Chairman of the Day. The Philippine Constabulary Band played, and the Ladies' Trumpet Quartette brilliantly rendered some fine numbers. *It was all Brilliant* The Hawaiian String Orchestra played, and bands of Spanish and Italian singers wove their way through the crowded aisles. There was a great public outpouring to hear the addresses and to inspect the fascinating exhibits of this Department, on which the day laid emphasis.

The President made one of his most felicitous speeches, and one reflecting the Exposition's improved state financially. The enterprise had been showing a profit of about \$12,500 a day, and everybody was feeling the stimulating effect. Mr. Moore paid his tribute to the energy and loyalty of the exhibitors, who were largely responsible for the growing general success and had their part in drawing attendance from a distance by advertising the Exposition among their friends and correspondents. The financial troubles of the Exposition were all over, he said, and it remained only to register the magnitude of the result. He presented a testimonial scroll to the organization of exhibitors in the Department. Charles H. Green, Chief of the Department, accepted the scroll, and responded to the President's address. Dr. Skiff and Capt. Baker congratulated the exhibitors of the Vim Club on the success of the day they had arranged.

One of the most thoughtful addresses, and one most satisfying to friends of Japan and lovers of the beautiful generally, was that of Jiro Harada, member of the Japanese Commission. Japan had a wonderful exhibit of manufactures, consisting largely of art wares, exemplifying both *Saving the Old Arts* her ancient and modern handicrafts. Some visitors that reveled in the beauties of it feared that the time would come when industrial and commercial progress would supplant the old processes and some of these exquisite things would never be reproduced. The burthen

of Harada's address was that the customer can control the situation, at least in part, and should control it, by demanding that Japanese manufacturers retain the beauty rightly theirs through the old arts of the people. It was still possible to make things in the old ways, if buyers would only demand that they be made so, and do it before the ancient arts had vanished and none of the older craftsmen were left to teach the young.

It was said that at least three times the ordinary crowds visited the two Palaces on this day. There were special demonstrations and other attractions at various booths, and there was dancing in the buildings until 11 o'clock at night.

A new South that had become, by the time of the opening of the Panama Canal, the geographical center of the commerce of the world, with humming factories and prosperous people, where the emancipated slaves alone had amassed wealth aggregating \$300,000,000, was the theme of the orator John Temple Graves, on "Dixie Day." The reconstructed region, with its new outlook, had a week to itself, which culminated in the exercises held in the Court of Abundance on August 13. The band thrilled the crowds with "Dixie" and "The Bonnie Blue Flag." Tirey L. Ford was Chairman of the Day, and Thornwell Mullally presented Mr. Graves with a medal for the section of the country he so eloquently represented. James G. Woodward, Mayor of Atlanta, spoke, besides Arthur Arlett of the State Commission, and Mr. Edward Rainey, representing Mayor Rolph.

Hon. John M. Slaton, former Governor of Georgia, reminded his hearers of some Canal history that should not be forgotten: "A Senator from Alabama, that beautiful State which is the daughter of Georgia, dreamed of the Panama Canal. Senator Morgan his name was, and day in and day out he advocated the building of the Canal and spoke of the commercial advantages that would come from it."

One of the great Exposition days in point of attendance, and entertainment, and excitement for the crowds, was Call-Post Day on August 14. There was a reduced rate for children and several of the Zone shows opened their doors to them gratis, so that many a child was enabled to enjoy the Exposition, who could not otherwise have done so. There <sup>Day for</sup> <sub>the Children</sub> was a vaudeville show of a superior order in the Court of Abundance, with La Loie Fuller's dancing girls to entertain the old and the young with their mastery of this very ancient and very modern art. There was a toy aeroplane race on the Marina, presided over and assisted by Charles Niles, the aviator, he that was known as "Do Anything Niles," who later in the day took the air, made one of his most beautiful flights—which is saying a good deal—and incidentally blew up a fort from his monoplane.

What made the day memorable, however, as one of the most exciting on the grounds, was a sham battle more realistic and thrilling than any ever staged before in this part of the country. For the first time on the Pacific Coast, the Army and the Navy participated. It was tremendously spectacular, owing to the fact that the location of the Exposition enabled the managers of the affair to include the Bay in the picture, with warships and launches and sailors.

Niles rolled and tumbled about the sky at night, with fireworks on his monoplane to show his course, and there was a great program of special illuminations and pyrotechnics, to which the municipal fire boat "Dennis T. Sullivan" added a new and spectacular feature by running past the Yacht Harbor with all its nozzles going, and beams of colored lights from the Scintillator playing on the streams.

This was also Knights of Columbus Day, Improved Order of Red Men Day, Phi Delta Chi Day, the day of the International Yachting Regatta, of the National Decathlon, and of the San Joaquin Valley Association, with free watermelons and a watermelon-eating contest on the Marina. The children attracted were memorable for numbers and good nature, and the total attendance was 122,959. Sixty-five lost kiddies were gathered up by the Guards, and the last one was "returned to its distracted parents" before midnight.

The International Fly and Bait Casting Tournament held in connection with the Exposition, which ran four days, and of which some events occurred in the Court of Palms, some on the aviation field and some at Stow Lake in Golden Gate Park, terminated on August 15 with a world's record performance by the San Francisco champion, Walter D. Mansfield. Mansfield took the Exposition silver trophy in the heavy tackle distance event by casting 134 feet, tying his own championship performance at the International Tournament of 1902, at which tournament he had also established a world's record of 129½ feet with the 5-ounce rod.

Exposition trophy winners in this tournament were: C. H. Gardner, San Francisco, heavy tackle accuracy, 99.36 per cent; Paul W. Shattuck, San Francisco, dry fly accuracy, 98.45 per cent; Harry C. Golcher, San Francisco, light tackle distance, 116 feet (National Association record); Oscar Lane, Los Angeles, quarter-ounce lure accuracy, 97.9 per cent; Stanley Forbes, San Francisco, quarter-ounce lure distance, 134.2 feet; Fred N. Peet, Chicago, quarter-ounce lure "slam," 153 feet; Fred N. Peet, Chicago, salmon fly, distance, 162 feet (world's record); Walter D. Mansfield, San Francisco, half-ounce lure accuracy, 98.4 per cent; Oscar Lane,

*The Fish  
Deceivers*



**MOAT OF THE DANISH PAVILION**



Los Angeles, half-ounce lure distance, 103 feet; Oscar Lane, Los Angeles, quarter-ounce lure "slam," 240 feet; Carlos G. Young, San Francisco, light tackle fly accuracy, 99.30 per cent; T. C. Kierulff, San Francisco, delicacy fly casting, 98.52 per cent; Walter D. Mansfield, San Francisco, heavy tackle, long distance fly, 134 feet (National Association record).

It will interest fly-casters to note in this connection that at the regular monthly club contest held at Stow Lake by the San Francisco Fly Casting Club in September, Mansfield tied the salmon fly record of Peet, 162 feet; and that in April, 1916, he set a new world's record with the heavy rod, single-handed, by heaving the fly 150 feet, raising Golcher's mark of 140 feet made in club contest in 1903.



## CHAPTER XIX

### THE WORLD'S FOOD

**F**OOD Products Day was celebrated in the Court of Ceres, between the Palace of Food Products and the Palace of Agriculture, on August 18. There was a pie-eating contest to give a comedy turn to the proceedings, and it was supported in this object by a marshmallow eating contest for young ladies. The exercises were presided over by Alexander MacWillie. President Moore presented a testimonial scroll to the Food Products Club, saying as he did so that their achievement in filling the whole palace with their products was unique in exposition history.

*In Favor  
of Food*

Thomas G. Stallsmith, Chief of the Department of Agriculture, accepted the scroll for the Club, and made suitable response.

There were addresses by Capt. Asher Carter Baker, Director of Exhibits, by F. B. Connolly, President of the National Association of Retail Grocers, and perhaps most important of all, by Meyer Jaffa, Professor of Nutrition, College of Agriculture, University of California; for his address reflected current ideas and developments in the matter of government regulation of the quality of food, which reflected in turn the tendencies toward paternalism then rife in this and other fields.

Late in August, running races began, under the management of the Golden Gate Thoroughbred Breeders' Association. They opened on August 21, and were heralded by delighted lovers of horseflesh as the return of the old sport to its own in California. At the same time the yacht races were on for King George's Cup, and the "Nordug IV" arrived to compete for President Wilson's cup, so that the Exposition had considerable attraction for sport lovers.

The King's Cup was won by J. R. Hanify's sloop "Westward," which in her second victory over the Exposition course, defeated the "Genevieve," the "Mah-Pe," the "Challenger," and the "Presto." The "Westward" took the lead early and held it throughout the race, crossing the line in 2:04:12. Capt. Barneson's "Genevieve" was the second in. The first race occurred on August 14, and was won by the "Westward" over the same contestants in 1:58:05. King George's Cup was said to be the richest

yachting trophy ever offered. It was deposited by the winner in the entrance hall of the Olympic Club, San Francisco

Congresses, conferences, and conventions were at their height at this time, with the sessions of the National Educational Association going on across the Bay, and the bankers, postmasters, Congressional Union for Woman Suffrage, and many more holding meetings in San Francisco or receiving commemorative medals at special ceremonies in the grounds.

Highly significant of the helpful international relations that were growing up under the fostering conditions the Exposition supplied was the luncheon given in honor of the Latin-American Commissioners by Hon.

John Barrett, Director General of the Pan-American Union, at the Hotel St. Francis on August 23. Sixty-three guests sat down at a table shaped like a capital A, for America, and among them were many of the distinguished foreign commissioners from European countries as well as from the South and Central American Republics. As host and toast-master Mr. Barrett described the great potentialities in Pan-Americanism, but a Pan-Americanism without prejudice to any country outside its range. The Latin-American countries in the next decade would show the greatest social, material, and economic advance the world had ever known, and all on the western continent must be in amity and friendliness, in order to secure the fruits of that development. While the better part of Europe was at war, America was at peace and its various peoples were coming to a better mutual understanding every day.

Other speakers at this very delightful and significant affair were: Vice-President de Young, Judge Lamar, Vice-President Hale, Commissioner General Torchiana of The Netherlands, Commissioner Ernesto Nelson of Argentina, Major General Enrique L. del Castillo, Commissioner General of Cuba; Chen Chi, Commissioner General of China; Congressman James W. Ragsdale of South Carolina; Juan Padilla, Consul General of Guatemala; General W. L. Sibert, U. S. A., Charles A. Vogelsang, Exposition Commissioner; Mr. Edward Rainey, Private Secretary to the Mayor, and Dr. Benjamin Ide Wheeler, President of the University of California.

## CHAPTER XX

### TRANSCONTINENTAL MOTORING

**S**IGNIFICANT of the development of transcontinental automobile travel in 1915 was the arrival and reception on August 25 of the Lincoln Highway party, which had dipped the rear wheels of its five motor cars in the Atlantic Ocean at New York on May 15, and after leisurely progress across the continent, stopping to take innumerable photographs, including 10,000 feet of moving picture film, ran its front wheels into the Pacific at Golden Gate Park on August 25, after a 3,384-mile journey through 12 States and 414 towns and cities. Its progress had been noted at every stage of the way by telegraphic bulletins posted in the Palace of Transportation. Where the pioneers but three generations back toiled with ox teams and clumsy prairie schooners across the thirsty deserts, making perhaps 15 miles a day, men now travel with the power of gasoline on smooth, concrete roads, at sixty and seventy miles an hour.

The experiences of the party making the transcontinental automobile journey to the Exposition furnish a slight and brief glimpse of the stage of this development in 1915. It was conveyed by means of five motor cars, headed by H. C. Osterman, Consul at Large of the Lincoln Highway. One of the five cars was a truck carrying the baggage and the moving picture apparatus. The object of the tour was not to open the Highway officially, but to secure a motion-picture film of the transcontinental route, with which to educate the American motoring public as to what the United States has in the way of scenery, and with what ease the ocean-to-ocean trip could be made even at that time.

According to Osterman, the route then comprised about 75 per cent of good roads, 15 per cent of fair roads and 10 per cent poor highway. The good roads were east of the Mississippi River and in California, the fair roads running to the Wyoming State line, and the poor roads going through the States of Wyoming, Utah, and Nevada.

The automobiles that had made the journey were objects of great interest where they lined up in the Florentine Court, between the Transportation Palace and the Palace of Manufactures; not because they were of



PHOTO BY WILLIAM HOOD

FOUNTAIN BASIN, COURT OF FLOWERS



extraordinary or exceptional makes, nor, perhaps, for their power and endurance, but through that mysterious and irrational regard we have for the relic, the thing that has had some interesting association, although it could not possibly have been improved in a single molecule thereby. There were automobiles of the same make in the Transportation Palace, in far better condition, and cleaner, but the crowds admired the cars that had seen service and had gathered transcontinental dust and mud.

Lincoln Highway Association Day was observed by the Exposition, and Osterman received a commemorative medal from President Moore.

Capt. John Barneson, a Director of the Exposition, and one time commander of a clipper ship, who had never lost his love for the sea, had had a boat built in 30 days to compete with the Royal Danish yacht "Nurdug IV" in the six-meter class for President Wilson's Cup. The first race between the "Nurdug" and the "Lady Betty" was sailed over the Exposition course on August 29, and resulted in a victory for the Danish boat. On September 4, to keep to the story by anticipating events of the following month, the "Nurdug IV" snapped her mast and the "Lady Betty" won. But on September 12 the visitor had better fortune, or a better stick, and took the trophy. The winning time in the first race was 2:48:55, and in the third 2:46:08.

*Won by  
Denmark*

Other official events of August were:

American Composers' Day, and Yacht Races, August 1; Colorado Day, Archaeological Institute of America Day, Bible Day, Daughters of California Pioneers Day, August 2; Fraternal Aid Union Day, Buddha's Day, Pi Kappa Alpha Day, San Francisco Musical Club Day, August 3; Chinese Students' Day, Wenatchee Apple Day, and Old Songs Night, August 4; International Typographical Union Day, Great Pacific Saengerbund Day, Exposition Dumb Bell and Weight Lifting Contest, August 5; Indian Board of Coöperation Day, Race Betterment and Eugenics Day, Kappa Alpha Pi Day, Protected Home Circle Day, Junior Amateur Athletic Union Track and Field Championships, Exposition Dumb Bell and Weight Lifting Contests, and Playground Pentathlon on the Marina, August 6; Phi Alpha Delta Delta Law Fraternity Day, Kappa Gamma Day, Sigma Chi Day, California Bee Keepers' Association Day, Daughters of Liberty Day, Amateur Athletic Union Track and Field Championships, and Indian Council and Camp Fire, August 7; Knights of America Day, and Matinee Harness Races, August 8; Wisconsin Day, All Oregon Day, The South's Week, All Oregon Week, Amateur Athletic Union of the United States Decathlon Championships, August 9; Yakima Day, Commercial Law League of America Day, American Society of Sanitary Engineering Day, Rogue River Valley Day, Union Central Life Day, Central Life Day, Sonoma Gravenstein Apple Day, Decathlon and Fifteen Mile Marathon Races, August 10; Butchers' Day, Woodmen of the World, Kansas City Life, August 11; National Eagles' Day, Thrift Day, American Philatelic Day, National Association of Life Underwriters' Day, Osteopathy Day, Spanish-American War Nurses' Day, American National

Association of Masters of Dancing Day, Popular Songs Night, Utility Dog Show, August 12; Indian Progress Congress Day, American Pharmaceutical Association Day, American Insurance Union Day, Federal Life Day, International Fly and Bait Casting Tournament Day, Utility Dog Show, August 13; Young Ladies' Institute Day, Young Men's Institute Day, Syracuse (New York) Day, International Yachting Regatta, Hindusthan Association Day, Utility Dog Show, August 15; Nurserymen's Day, International Photo-Engravers' Union Day, Army and Navy Week, International Yachting Regatta, Utility Dog Show, August 16; Scottish Day, Simon Benson (notable citizen of Oregon) Day, Bankers' Day, Mutual Life of New York Million Dollar a Month Club Day, International Yachting Regatta, Army and Navy Athletic Championships and Boat Races, International Bagpipe Highland Dancing and Highland Dress Competition, Utility Dog Show, Aug. 17; Sons of St. George Day, Good Templar Day, Art Education Day, International Kindergarten Union Day, International Yachting Regatta, Utility Dog Show, August 18; Manhattan Day, Lawrence Bruner (Notable Citizen of Nebraska) Day, Praetorian Day, Romanic Languages Day, Missouri Day, Veterans' Day, Ladies of the Grand Army Ceremony at Liberty Bell, International Yachting Regatta and Utility Dog Show, August 19; Harvard Day, International Students' Pan-American Day, Congress of Reforms Day, Society of American Florists and Ornamental Horticulturists Day, Cadillac Day, the League of the Cities Day, International Yachting Regatta, Army and Navy Championship Athletic Games, August 20; Sacramento River and Valley Day, Smith College Reunion Day, Purdue University Day, Missouri State University Alumni of California Day, American Institute of Banking Day, League of Teachers' Association Day, Delta Tau Delta Day, California Presidential Postmasters' Association Day, Chi Phi Day, Northern California Mount Hoyo Alumnae Day, Collegiate Alumni Day, August 21; International Yachting Regatta, Utility Dog Show, August 22; Tehama County Day, Colusa County Teachers' Institute Day, Tehama, Napa, Butte, and Yuba Counties Teachers' Institute Day, August 23; San Mateo City Day, Companions of the Forest of America Day, International Yachting Regatta, Running Race Meeting, Modern Pentathlon, Stories in Statuary and Modern Olympic Games (posing by Stanford University students), August 24; Lawyers' Day, American Press Humorists' Day, Western Reserve University Alumni Reunion Day, Wellesley College Alumnae Day, Joseph Fels Fund International Tax Day, California Teachers' Association (Northern Section) Day, August 25; Supreme Court Foresters of America Day, Phi Kappa Sigma Day, Chi Psi Day, Running Race Meeting, August 26; Southern California Counties Day, American Association of Title Men's Day, Western States Life Insurance Company Day, American Dental Trade Association Day, International Educational Home Economics Congress Day, San Francisco Commercial Club Day, Pageant of Monterey, August 27; Southern California Counties Day, Alpha Tau Omega Day, Lambda Theta Phi Day, Delta Chi Day, California High School Day, New Thought Day, Esperanto Day, Pageant of Monterey, Running Race Meeting, International Yachting Regatta, Modern Pentathlon, Red Cross Day, International Marathon Race of 26 Miles, August 28; International Yachting Regatta, Landing of Junipero Serra Pageant, Utility Dog Show, August 29; Standard Commercial School Day, Emery Family Association Day, Running Race Meeting, August 30; Japan Day, Beta Theta Pi Day, Federation of French Alliances in the United States and Canada Day, Ladies Auxiliary of the Brotherhood of Locomotive Engineers Day, Running Race Meeting, August 31.

## CHAPTER XXI

### SEPTEMBER—TAFT DAY

THE gratitude of the Exposition toward the man that had stood its friend from the first, and the friend of San Francisco, was evinced on Taft Day, September 2, when the former President of the United States was honored by special observances. Taft Circle was named for him, and here he planted a *Sequoia Sempervirens*, or California redwood tree, in the only spot of the Exposition grounds that bore the name of any living man. Afterward, in the Court of the Universe, he was presented with a tall, silver loving cup by the Directors, through Vice-President R. B. Hale, so that he might have with him long after the Exposition was a memory, a reminder that the men who projected and created it appreciated his encouragement and help. *Living Gratitude*

The tree-planting in Taft Circle took place just after a luncheon by the President and Directors of the Exposition in the President's official entertainment dining-room in the Administration wing of the California Building, at which President Moore presided. There was an escort of about 1,500 troops, including infantry, cavalry, artillery, and marines, with citizen soldiers from the Business Men's Training Camp. To these Judge Taft was presented by Vice-President William H. Crocker of the Exposition. After planting the tree he made the troops a brief address. The spade he used was the same silver spade with which he had broken ground for the Exposition. "I am proud to have my name recorded in any way with this Exposition," he remarked. "If that tree grows as most redwoods grow I am a fixture."

His address in the Court of the Universe was received with the utmost interest by a vast audience, and some extracts may reflect to-day opinions and conditions in this country a year and a half before the entry of the United States into the European conflict. He spoke easily and fluently, consulting notes but without being tied to them, and his voice was strong and had good range. A spirit of fairness, moderation, and regard for both sides and the other fellow's point of view characterized his address, which was on the ripe and timely subject of "Preparedness." His designations of



the national needs in this direction were very specific, and seemed to convince the audience that he knew what he was talking about; and it gave the attention American crowds always give a speaker who has that divine sort of knowledge. We can give here but part of his address.

"I am here to congratulate you on the great work that you have done. I am here to point to the vindication of the prophecy that San Francisco would know how.

"You have added much to the history and possibilities of the great world exhibitions. You lead them all. The picture of mellow, satisfying beauty that every visitor carries away with him in his memory proves this. You have done this in the face of obstacles that would have paralyzed a less courageous and self-confident people. This Fair and its wonderful success, fittingly crown the great work of restoration of a greater, more attractive, more beautiful and more metropolitan and cosmopolitan San Francisco.

"You have honored me by calling this day after me. I thank you. You have dwelt upon the part I took in securing the governmental recognition of San Francisco as the proper place to hold the exposition in honor of the opening of the Panama Canal. Whatever I did it was my duty to do. It entitles me to no gratitude from you or the people of San Francisco. The success you have achieved in the Exposition is the only reward I have a right to enjoy for what little I did.

"You have asked me to address you. The subject of national concern that forces itself upon us to-day is the question whether we, as a Nation, are prepared for the contingency of war which the state of the world makes possible. If we are not, then the further question is, What preparation do we need and what steps should we take to secure it?

"But it is one thing to arouse the attention of the people to such a subject for discussion, and it is a different thing to bring home to them the sacrifices needed of them to make adequate defense. Such preparations as I have advocated, modest as they are, and they by no means satisfy some competent military authorities, will cost money, a large amount of money. The Treasury of the United States is not in a condition to warrant such expenditures.

"On the contrary, even now, we do not pay the ordinary expenses of running the Government from our income. Our expenditures exceeded our income the last fiscal year by seventy-five millions of dollars, and this, too, when we had a so-called war tax law producing more than fifty millions, and a sugar tax of fifty millions more, both of



PHOTO BY CARDINELL-VINCENT COMPANY

TAFT DAY IN THE COURT OF THE UNIVERSE



which expire by limitation in the current fiscal year. The programme I have proposed, modest as it is, will certainly increase the annual total of the Army and Navy appropriations by one hundred and fifty millions, perhaps one hundred and fifty millions for each of the three years, and probably more.

"This leaves \$325,000,000, at least, of necessary income to be provided for by new legislation of Congress over and above what existing law would probably produce. This could partly be made up by the renewal of the war tax and of the sugar tax, yielding, say, \$125,000,000. There would be left from \$150,000,000 to \$200,000,000 of a deficit still to be provided for either by cutting down expenses or by additional taxation. We certainly do not wish in time of peace and before war is imminent, to issue bonds for battleships, ammunition, and the current pay of soldiers and sailors.

"We might certainly cut down expenses. We might do so by giving authority and responsibility to one body of men to consider the whole field of government income and expenditure.

"A change should be made in the rules of the House and the Senate so as to vest in one Committee, that of Appropriations, in each House, authority to prepare and limit all appropriation bills, instead of giving to half a dozen different committees the preparation of such bills without any knowledge of total income or total expenditures, which is our present foolish and extravagant system.

"But in any event, we must have a large annual sum to raise, reaching well toward two hundred millions, for adequate defense. This must be done by taxation. Here will be the rub. Congressmen will flinch when they think of meeting their constituents to explain a heavier rate of direct national taxation, in the face of the already burdensome State and municipal taxation which modern theories of government, sound and unsound, have increased by leaps and bounds.

"A change of policy to a higher protective tariff would, in my judgment as a Republican, produce a greater income and a better business condition, without requiring heavy additional internal revenue or direct taxation, but I do not urge it, because I am trying to make practical suggestions and not a partisan speech, and I am looking to what may reasonably be demanded of a patriotic Democratic Congress in view of the present imperative need of increasing our national income, and of their anti-protection views.

"Let us exclude politics from the question of preparedness. Let us accept the cost. Let us insist that Congress and the Administration mani-

*Millions  
for Defense*

fest the courage to incur the odium of unthinking and unpatriotic men who would resent contributing to such a cause.

"Let us insist that the Congress and the Administration shall defer to the judgment of real expert Naval and Army officers and boards as to how we should prepare, and shall not allow the dangerous little-knowledge of committee chairmen and civilian politicians, ignorant of our needs, to obstruct the work of proper national defense."

## CHAPTER XXII

### BURNING THE MORTGAGE

**B**Y the end of August, the 30th of that month to be exact, the Exposition season was but two-thirds over and the money was in hand to pay off the last of the debt to the Union Trust Company of San Francisco as trustee for the banks and individuals that had advanced the money to meet the early expenses. It was decided to hold a grand public celebration and have former President Taft burn the mortgage.

The liquidation of this debt was a record performance, and one that few people in the early days of operation had hoped to see. Inclement weather and small, cold crowds, the gloom of the war, and a general setting too beautiful for the concessions business, from which a substantial part of the revenues had been expected, had given people a feeling of anxiety about Exposition finances that had become somewhat habitual. Then, when successive financial reports indicated that the enterprise was doing well, the doubt was whether it could continue to do well.

The curves of attendance at other expositions made it clear to the engineering vision of the Exposition's President that the affair was in no danger and, on the contrary, had every prospect of coming out ahead; and moreover he was sustained by his business confidence in those tremendous labors through which he and his Directors and all his organization had been working the Exposition plant to its possibility. But the general public, and in fact important elements in the Exposition management, and some of the banks themselves, failed to share his optimism. Large attendance at other Expositions had not served to lift the heavy debts they carried, and no modern exposition of magnitude had been able to clear <sup>A Surprising</sup> <sub>Performance</sub> itself from its embarrassments so soon. Yet here was the Panama-Pacific International Exposition, contrary to general expectations, ready to pay off the mortgage before the operating season was two-thirds over, and with the other third of the season left to make profits. It was one of those things that seem too good to be true.

The deed of trust was dated October 1, 1914. The voucher for the last installment due under it was executed on September 1, 1915: just 11 months

## THE TOWER OF THE EXPOSITION

and Director Henry H. Hunt suggested that the achievement called for general rejoicing, and a "rejoicing" was set for it.

The rejoicing was named "Our Debt Day." Members of the Ways and Means Committee—the Foundation Committee of the Exposition—were especially invited, and Lawrence V. Harris was called upon by the President for a little address that should depict the event in allegory, and give point to the expression of the public joy in so happy a result of the long, arduous trial.

That night was memorable in the annals of the Panama-Pacific International Exposition, and in the history of expositions in general. It brought out an unexampled demonstration of public joy and pride, amid scenes of such enthusiasm and unalloyed satisfaction as it is not given men to witness once in a generation.

The Court of the Universe was thronged, and the crowds stood or sat in darkness, waiting for the drama, and feeling all the weird and mystical grandeur that had been reared about that broad arena with so much daring and skill. It was a time for family pride in San Francisco and in California, and the huge assemblage felt it.

A stage had been erected just north of the Tower of Jewels on which was arranged a beautiful but severely simple scene, dimly lighted so that objects such as the pyre and the few human figures of the little drama to be enacted there—Indian, Padre, Pioneer and Cavalryman—almost melted into the void. Down the broad stairs and into a space illuminated by a searchlight, stepped President Moore and James J. Fagan, Vice-President of the San Francisco Clearing House and of the Crocker National Bank. The President of the Exposition turned toward the waiting audience and said:

"Friends, I do not see you well, but I know that you are there. Rejoice, for the Exposition is out of debt. It has come out of its financial bondage. And you and I, the Directors of the Exposition and the men that built it, all of us, have a right to feel a deep thrill of pride that it is so, and to be glad that the Exposition is free.

"The Exposition might have been a success artistically, and have failed financially. It might have been a success educationally through its great collections of exhibits scientifically classified, and the displays and activities of its foreign and State participants, and yet it would not have been a symmetrical and satisfying success had there been at the end a monetary deficiency. Through your good support, through the appreciation of our visitors from every clime, we have been enabled to pay back the last cent we were forced to borrow, and to-night we can all say and all be glad that our Exposition is a symmetrical success.



MORNING IN THE COURT OF ABUNDANCE





"Now why did we have to borrow money, and why are we here celebrating the repayment? It is because of the failure of one man, to whom great responsibility was entrusted. Over five years ago, when we were assembled in the Merchants' Exchange to subscribe the money to carry out this project, the man who was to have received it failed to collect it all: I mean Lawrence Harris. If he had taken in all the money that day, there would have been no necessity to borrow, and no occasion for us to be here celebrating this happy event to-night. Therefore I shall impose upon him the duty of directing these proceedings to their conclusion."

The speaker presented a check for the final payment of \$110,159.02 to Mr. Fagan, and received the cancelled mortgage in exchange, and both retired to the shadows.

Then came the bit of allegory epitomizing the progress of San Francisco and the Exposition down to that night. A Voice came from the darkness, saying that on this spot the Indian once smoked the pipe of peace. The squatting figure of the Indian arose and made sign of greeting. The Voice mentioned the Padre, who came into California with the first white men and who would have blessed the scene had he been present; and the figure of the lean Spanish priest in the long, brown robe, extended his hands as if in benediction. The Pioneer, forerunner and foundation-builder of orderly society, presented arms with his long rifle, and vanished. The Cavalryman, mentioned by the Voice as the harbinger of law and order, saluted with his saber—and remained.

*Elements  
of Evolution*

The Labor that built the Exposition was typified by the Teamster, the Carpenter, the Painter and the Electrician. They descended the stairway and contributed the symbols of their trades to the pyre. They were followed by the figure of Structural Endeavor: a man with a sledge, which he threw on. He was followed by three gardeners, who brought fuel, and by four figures of Energy, who placed logs beside the growing heap; and when Genius touched these figures with a palm branch they heaved the log into position. Figures representing Architecture and Construction, threw on their enchanting wands, and finally Accomplishment, represented by Miss Rispah O'Farrell, grand-daughter of that Jasper O'Farrell who made one of the earliest surveys of San Francisco, and for whom O'Farrell Street is named, ran down the steps with the flaming torch of Imagination, and fired the pile.

Then, armed with a long toasting fork, with the red fire-light flickering on him and his face beaming with relish of his task, so that he looked like some ruddy and benignant Lucifer in evening dress, former President Taft

thrust the mortgage into the flames, withdrew it and held it up so that the people could see that the abhorrent thing was well alight, and with great evident satisfaction thrust it in again and held it there until it was entirely consumed. (Or if it was not the real mortgage, it was some stage document that was just as good for the purpose.)

*Mourners  
were Scarce*

An American flag floated down on a long wire from the Tower of Jewels, bombs and rockets split the air, and the carnival joys that San Franciscans know so well took possession of the Court of the Universe; for the Exposition stood for the first time as the beautiful home of a family that was out of debt.

The great thing had been accomplished; and paid for. The whole country knew it, for the Governors of all the States had been notified. Everything was justified and made right—the ambition of the city, the choice of Congress, the policies and labors of the management—nothing could be questioned, in the light of this signal and brilliant success. The people of San Francisco rejoiced that night as they seldom have in their history, and they had reason to. The remaining three months may properly be designated the Exposition's Era of Good Feeling: good feeling beyond that of all the preceding two-thirds of the season.

Labor Day at the Exposition brought out the third largest attendance down to that date—September 6—an attendance of 144,558. There were games and athletic contests on the Marina, including a tug-of-war between teams of the Building Trades Council and the Labor Council, and a match at throwing and catching hot rivets. The formal exercises were held in the Court of the Universe, where Frank P. Walsh, Chairman of the United States Commission on Industrial Relations, delivered the main address of the day. Daniel C. Murphy, President of the San Francisco Labor Council, was Chairman of the Day, and seated on the platform with him were Frank P. Walsh, Mrs. Frank P. Walsh, and Miss Cecilia Walsh, Mrs. W. H. Urmy, Frank S. Brady, Olaf A. Tveitmoe, former Mayor P. H. McCarthy, E. Goth, H. Ostrand, Michael Casey, Congressman John I. Nolan, Andrew Gallagher, Mayor James Rolph, Jr.; and Vice-President M. H. de Young of the Exposition, who presented Exposition medals to the Labor Council and the Building Trades Council.

*The Day  
of Labor*

In receiving the medals Chairman Murphy declared that if the Exposition meant nothing more, it meant that business men could enter into arrangements with organized labor with the assurance that labor's part would be religiously fulfilled. He awarded prizes for the best essays by school children on subjects dealing with what organized labor has done for humanity; the first being won by Miss Vivian McNab of the Laguna

Honda School. Miss Elinor Rocca of the St. Francis Presentation Convent received the prize for the best essay from the parochial schools.

Walsh evoked great applause as he advanced to speak. He was very eloquent, and after tracing the work of the Industrial Relations Committee for the preceding three years fervently depicted the hopes of labor for continued progress. "But, if I were a working man," he said, "I would be very careful about leaving anything pertaining to my economic well-being to any kind of governmental board." The United States Commission on Industrial Relations had spent \$500,000 in carrying on its three years' investigations, which might mean the start "toward true democracy in industry."

## CHAPTER XXIII

### THE CANAL BUILDER

**T**HE man whom all the world desired to see, the man that had done what would probably stand throughout the twentieth century as that century's greatest single work, made an unassuming advent at San Francisco, and became the object of the highest honors the Exposition could tender him on Goethals Day, September 7. And he was so unpretentious as to say that this great thing he had done involved no principles that were new, and that judging from the courage with which successive bodies of men had gone at the work, the French would probably have carried it out if they could have taken care of the financial necessities of the case.

General Goethals was entertained at a luncheon in the President's official entertainment dining-room. Vice-President Hellman acted as toastmaster, and laudatory addresses were made by President Moore, Judge *Praises for the Work* Lamar for the Federal Government, State Commissioner Chester H. Rowell, Senator Phelan, Congressman Kahn, Maj. Gen. Arthur Murray, and Alejandro Briceno, Commissioner General of Panama. They praised the great work and the man that had done it—showed what it meant in human affairs, how it had justified hopes of making the world into a better and more convenient habitation for man.

President Moore said many had been entertained in that place and had received their impressions of the Exposition, but now came the man who would view with a critical eye what had been done to celebrate his achievement.

"And there is no one," he declared, "that I have desired to impress more. Yet this man who represents those qualities that should be an inspiration to all of us, was so modest that for a year we have tried to get him to come, and for a year we have not known whether we should succeed or fail. Now that he is here he knows he is welcome. His life and his work are so interwoven with this Exposition that mere words of welcome would be superfluous. He did the work. We are trying to celebrate it."

"It is singularly appropriate," said Vice-President Hellman, "that the



GOETHALS DAY



Exposition should welcome General Goethals here, for this Exposition was built to celebrate the completion of his great labors. We all know the tremendous task set before this soldier, sent to the terrible place of the death of French hopes. He simply and modestly did the duty he was sent there to perform, and so we all honor him to-day."

Judge Lamar declared the guest of honor "great in the greatness of deeds done." State Commissioner Rowell was retrospective and analytical. "This celebrates the finish of the journey of Columbus. It has stopped for four hundred years, waiting for the guest of honor of to-day to complete the journey Columbus began."

"The keynote of the occasion," said Senator Phelan, "seems to be modesty, which someone has defined as the 'chastity of merit,' so there is all the greater reason why we should do honor to our guest. In the old Roman days the bridge builder received the highest encomiums, and the man that overcomes a continental barrier achieves the greatest triumph of all. We have such a man here. We can't praise him for he has forbidden it, but we can praise the idea he embodies: efficiency. As this Exposition, the greatest the world has ever seen as an artistic creation, was built to celebrate the great achievement of the Panama Canal, it really becomes a monument to the man that dug the Canal."

*Merit is  
Modest*

Congressman Kahn referred to Goethals as a man to whom autocratic power had been given, and who used it benevolently. "He did a great service for this Coast by advocating the lock type of canal. A sea level canal would still have been far from completion."

Major General Murray testified to his own pride, as an Army officer and an adopted member of the Exposition official family, in the achievement of an Army man, an achievement the Exposition celebrated. There were some complimentary remarks in Spanish by Alejandro Briceno, Commissioner General of Panama, and then the guest of honor arose in response to the toastmaster's call: a towering man, with a polar cap of whitish hair above a face as calm and untroubled as a granite cliff; the perfect exemplar of what the practical politician means when he speaks dismally of a "man you can't do anything with." If they had praised him to his face, he came right back, saying much of the Exposition, and practically nothing at all of G. W. Goethals; and, for the first time, the men that had built the Exposition heard from the man that had built the Canal that the Exposition had been, in a way, the Canal's pace maker. He declared:

"The Exposition was an inspiration to us in our work, for we were continually advised of the progress of its construction, and as the slides



increased at Panama we feared the celebration would begin before the thing it celebrated was ready; so we bent every effort to keep pace with you.

"I must confess that my first view of the Exposition surpassed all my expectations. I had expected about the same sort of exposition I had seen before, but this is the grandest and most beautiful ever held in this or any other country. In it I see the excellent work of the civil engineer, in the broadest sense. I had thought the construction of the Canal *A Worthy Celebration* had developed the best electrical engineering talent, but I see effects in the Exposition in which it is far surpassed. I think you are to be congratulated on your success—it is well worthy to rank with the greatest engineering work of the age."

After luncheon, General Goethals planted a tree from Panama near Taft Circle, and a slab was set to commemorate the event, and here he told the thousands of people who witnessed it that it was not the Army that built the Canal but the spirit of loyalty that is found in it.

Then they took him to the Court of the Universe, and the President of the Exposition presented him to one of the hugest of all the Exposition audiences, and told the people:

"We've come to Goethals Day, and Goethals has come to us. The Exposition management wanted every man, woman, and child that could visit the grounds to get a look at this modest man. We've waited a long time for this day, and almost missed having it altogether, for if ever there was a man on whom we worked and failed to get action it was Goethals. It has taken more than a year to bring about what you are participating in to-day. It might have been better to have had a Goethals Day in his absence, and then we could have said what we can't say before him. He stands for more than an Army officer with a fine record. It has fallen to his lot to exercise his gifts in a position where the vital national interest centered, and on which the attention of the world was riveted, and from that exposed position he emerges as a symbol of American greatness, for he represented the devotion, the honesty, and the enthusiastic fidelity that does great things."

State Commissioner Rowell bade the speaker welcome on behalf of the State. And he uttered prophecy that history fulfilled when he said: "His work should serve to remind the American people of what they can do—that no matter what they may have to do, their Government can find the men and evolve the organization to carry it out. It should remind *Equal to Anything* them moreover that the Army is valuable not merely as a protection against war, but as a most efficient organization for the labors of peace. The only motive it needs is duty. For here we have

had the greatest construction task of the world imposed on a simple Army officer, with no rewards but his regular pay. And by such motives the great works of this Nation have been done and shall be done forever."

The President of the Exposition, with a few brief expressions of esteem, presented the Builder of the Canal with a small case of "novagems" as a souvenir of the Exposition and the occasion—"samples from that splendid structure beside us, and we want the recipient to keep them as a token and a reminder that while he did the work at Panama, we were striving to organize a celebration commensurate with that mighty task of his."

General Goethals complimented the French engineers and workmen, and he disposed finally of the claim of certain propagandists that the Canal was built through Socialism. He said, in part:

"From the French, the pioneers in the enterprise, we acquired much beside the physical properties and to them we owe much, as we benefited by their experiences and the advantage of all their surveys, on which no money value could be placed. There is no question but that we received full measure for the \$40,000,000 paid for their interest.

"Many attribute the failure of the French to the lack of proper sanitation, but I have always believed, from the courageous way in which new men took the places of those stricken with fever, that they would have carried the project through to completion had their financial situation been satisfactory.

"They were further handicapped by the fact that a private corporation had to deal with a sovereign power whose capital was miles distant, and that necessitated the expenditure of large sums of money in order that their work might be properly advanced. In this respect the United States was particularly fortunate, for, under the terms of its treaty with the Republic of Panama it exercised absolute jurisdiction over all the territory within which work was in progress, without let or hindrance.

"Great advances had been made in construction machinery, and while the French equipment was the best of its type, it was not up to the standards available in 1904; but here again the lack of money was a handicap.

"The first two years of American occupation were required to make the zone habitable and to prepare for the proper prosecution of the work, though the popular clamor to 'make the dirt fly' forced those in charge to utilize the facilities left by the French to continue the <sup>Long</sup> excavation work by the force then employed. The Canal has <sup>Preparation</sup> been referred to frequently as one of the greatest engineering feats of the age; and yet, from an engineering standpoint, it involved no new problems, and was great in magnitude only. It was great because the work had to

be done in a tropical country, far removed from markets and sources of production, in a locality which had the reputation of a pest-hole, and because the surroundings caused the United States to go beyond mere construction work and enter other lines of endeavor.

"Other problems besides those of sanitation and engineering had to be considered and solved, which were much more difficult and perplexing, for they involved the human element. We can figure very accurately just what a machine will do, what obstacles nature imposes, and what must be physically overcome; but, when it comes to dealing with human nature, all sorts of unsuspected difficulties are met and must be solved, for unless the human part of an enterprise is kept content and satisfied the work is necessarily hampered and delayed.

"When the United States assumed control, the laws of the land were continued in force, but as Congress had authorized the President to exercise all the civil, judicial, and military functions necessary to govern the Canal Zone and its inhabitants, a change in the existing laws to meet the new conditions that the construction work imposed was easily effected. This authority of Congress was granted from the passage of the act early in 1904, until the expiration of the fifty-eighth Congress, March 4, 1905.

"During this period the President vested all legislative powers in the Isthmian Canal Commission, through which body he was authorized by law to construct the Canal. Congress adjourned on March 4, 1905, without legislating for the Canal Zone, and the Isthmian Canal Commission ceased to be a legislative body. As a *de facto* government was established, the President decided to continue the existing government, legislating for it when changes in the laws were needed or when new laws were required, by means of executive orders. And that, I believe, was a good method of legislation. All municipalities in the Canal Zone were abolished.

"This condition of affairs continued, receiving the constant criticism of Congress, though it took no steps to remedy the situation, until 1912, when, with the passage of the Panama Canal Act, the executive orders were ratified and confirmed and continued in effect until changed by Congress. It is interesting to note in this connection that although, during the construction period, government by executive order was in effect and subsequently ratified by Congress, this body has delegated to the President the operation, maintenance, and government of the Zone, but deprived him of all the legislative authority, which now rests in Congress.

"As might be expected the situation is in a muddle. Laws framed for conditions that prevailed during construction must be made applicable to the operation and maintenance of the Canal when a new set of laws are



PHOTO BY CARDINELL-VINCENT COMPANY

COMMENCEMENT EXERCISES OF THE EXPOSITION'S STANDARD COMMERCIAL SCHOOL



necessary or changes in the old ones are desirable. While efforts have been made to have this defect remedied, so far they have been unsuccessful.

"Many have pointed to the Canal Zone as an example of a socialistic community. It was nothing of the sort—it is not now and it never has been. It was and is a perfect example of an autocratic government. Had the franchise been introduced, the autocratic government *Not Due to Socialism* which, in reality, was established could not have been continued.

"In addition to the establishment of a government, it was necessary to house and feed the working force, and though an effort was made in the early days to do the latter by contract, this method was abandoned, and the work was undertaken by the Government itself.

"Hospitals were located, first at each of the settlements occupied by American workmen, later at the terminals of the Canal—Ancon and Colon—where free medical attention and medicine were supplied the employees, and free medicine to their families, the charge for medical attendance in the latter cases being merely nominal.

"Schools were established, and a system was finally inaugurated by which, after passage through the high school, many of the boys and girls of the Zone have passed, without difficulty, college examinations in various parts of the United States.

"The spiritual welfare of the employee was not neglected, for the Commission employed in its hospitals ministers of various denominations who were assigned to various localities; and suitable rooms for holding services were also provided.

"Amusements were not neglected. Club houses were established at the larger centers and placed under the Y. M. C. A. in the United States for management and operation. These club houses brought traveling troupes from the States for entertainments. Games of all kinds were permitted baseball and tennis encouraged and athletic meets held on various legal holidays throughout the year.

"In the original figures submitted by the International Board of Consulting Engineers, it was estimated that the Canal would cost in the vicinity of \$140,000,000, exclusive of the cost of civil administration and sanitation. The wage scale established on the Zone was very much in excess of that which the Board adopted in its determination of unit prices. A number of changes in the original plan, such as the enlargement of the locks, and widening of the prism through the Continental Divide, made necessary a revision of the estimates, when it was seen in 1908 that the authorized bond issue would be exceeded materially; and these were submitted in time for the opening of Congress in December of that year.

"The aggregate, including the amount paid the Republic of Panama for the concession, the purchase price of the French rights and properties, loans by the Government to the Panama Railroad Company, as well as the estimated cost for civil administration and sanitation, was \$375,000,000. In 1910, when it became apparent that the Canal could be constructed well within this limit, authority was procured from Congress for the construction of a coaling plant at either terminal of the Canal, a dry dock of sufficient capacity to take any boat that could pass through the locks, and terminal facilities in the shape of docks, yards, etc. The estimate for the next fiscal year, will complete the construction work, and will leave us well within the estimates of 1908, excluding fortifications.

"The Canal stands as a monument to the energy and perseverance of the American, and many visitors to the Zone during the construction period left convinced that these elements, which brought this section of the country into being, are still existent as characteristics of the American people. It shows conclusively that the Government, with its own forces, can carry on a great undertaking efficiently and economically, expeditiously and honestly.

"The Canal will probably benefit this section of the United States more than any other part, though to just what extent is a subject that must be left rather to one's imagination. It binds the country more closely together than formerly, and brings the United States more prominently in the foreground in all international affairs; for, though the Canal was built by us, it is a highway for the commerce of all the nations of the world. It is questionable whether a time can arise, now that it is once open to navigation, when the Government could close it against such use.

"I advocated the depopulation of the Zone, because I do not think we should have anyone on it whom we could not trust in case of war.

"The duplication of locks in the Panama Canal was for the purpose of expediting the passage of the United States fleet through it in time of war. Not only could a fleet pass through more quickly with two sets of locks, but in case one lock went out of commission anywhere the progress of the warships would still be unimpeded.

"When the construction of the Canal first began, we were anxious to disclaim that the building of it had any military significance or purpose. We are not so ashamed to admit it now as we were seven years ago.

"The fortifications at each end of the Canal are completed, and we have there now a military force ample to take care of any raids that might be made."

## CHAPTER XXIV

### CALIFORNIA'S BIRTHDAY

**C**ALIFORNIA'S Admission Day was marked by its greatest celebration and most impressive demonstration of patriotism and State pride, in the exercises of September 9. It was the State's 65th birthday, and no modern society could show equal achievement in equal time. The Society of California Pioneers, with its Women's Auxiliary, the Association of Pioneer Women of California, the Native Daughters and the Native Sons of the Golden West, demonstrated the effectiveness of their organizations and the devotion of their memberships by getting together one of the grandest parades ever seen in the city, and by helping promote the largest attendance that had poured through the gates on any day of the life of the Exposition except Opening Day and July 5: a total of 182,321, only to be exceeded by San Francisco Day and Closing Day. *California's Great Day*

The history of California from the time of the raising of the Bear Flag at Sonoma down to the Exposition year and the Exposition Admission Day, passed in pageantry over a course five miles long, between shouting crowds of spectators. The day was beautiful, with skies that once were called Italian, but through judicious advertising are becoming better known to the consuming public as Californian. It was said there were a hundred floats, 43 bands and drum corps, and nearly 10,000 people in line, although the historian did not count them. The official gate count was 9,720. The long hike started from the Ferry Building on the Embarcadero at 10 a.m., and was a matter of three hours passing a given point—any point on Market out to Grove Street, or Grove through the Civic Center and out Van Ness Avenue to the Column of Progress. Four thousand Native Daughters in white skirts and jaunty capes, or in massed ranks of purple, blue, yellow, or red, marched the distance. The California Grays were not far away, the Nationals were there in Zouave uniforms to give color to the picture, and the League of the Cross Cadets and Columbia Park Boys were also in line: and for the pomp of national power that was a vital part of it, there were three whole divisions made up of United States soldiers, sailors, and marines.



They had with them the only mounted band in the Army, that of the United States First Cavalry.

The beauty and brilliance and spirit and sparkle of it were a day-long delight and a life-long memory. There were old men there, and dignified officers and officials of various grades, but the animating element of the whole thing was Youth; California Youth, Youth that knows it's alive and in the right time and place, and is so glad of it that it wants irresistibly to hike, and evolute, and sing, and dance, to wear a gay costume and sport a flower and twirl a cane and swarm along the avenues in a marching horde and take possession, as of a birthright, of the city its fathers built and make the old place (all settled places are old places to Youth) ring with shouts and laughter.

*Spirit of  
the West*

At the head of the parade were the Police and Fire Departments, Grand Marshal James L. Foley and his aide, followed by automobiles, carrying State and municipal officials, organization heads, Congressmen and officers of the Army and Navy. The whole range of California romance was there. Amador County put in a float depicting the Mother Lode Mines, and Mare Island was represented by a battleship manned by boys and drawn by six black horses. The Bear Flag was borne on horseback, and also appeared in flowers on a float. The costumes and floats of the various Parlors of the Native Sons and Native Daughters gave the parade the aspect of a moving garden. Placerville Parlor No. 9 distributed Bartlett pears to the crowds from three huge decorated automobile trucks. Twin Peaks Parlor showed the famous heights, with the new tunnel, and was followed by a float of poppies. Sacramento County sent some handsome displays, one of which showed the State Capitol. Stockton put in 40 decorated automobiles that glided along under loads of golden crepe paper, with pictures of the resources of the San Joaquin Valley. Los Angeles sent up a strong representation of gaily decked automobiles, and its police band. Mayor Rolph marched with Hesperian Parlor No. 137 and Mayor Sebastian of Los Angeles rode in the automobile squad of his city. Besides the mayors there were plenty of Queens, enthroned on various floats, all beautiful, all smiling graciously and easily, as though being Queen were a perfectly accustomed and painless process.

The 42 Alameda County parlors of the Native Sons and Daughters made the Inside Inn their headquarters and held open house there all day. Castro Parlor of San Francisco, Native Sons of the Golden West won first prize in the drill team competition, and Piedmont of Oakland took second. Stanford Parlor, Native Sons of the Golden West, held a reception and *dansant* in the Cuban Pavilion, and with Minerva Parlor,

*Native  
Hospitality*



**"THE FRUIT PICKERS"**

**FROM THE MURAL BY FRANK BRANGWYN FOR THE COURT OF ABUNDANCE**

1

1

Native Daughters of the Golden West, entertained at old Faithful Inn. Golden Gate Parlor, Native Sons of the Golden West, entertained in the Indiana Building, and Gabrielle Parlor of the Native Daughters entertained in the Kansas Building.

There were literary exercises in the Court of the Universe, a band concert on the Marina and drill contests near the Fountain of Energy. In the California Building there was a *dansant* all afternoon. Charles Niles soared skyward in his monoplane and daylight fireworks were shot at him. The Native Sons held a reception in the California Building. In the Court of the Universe, Supervisor J. Emmet Hayden introduced President Moore, and speeches were made by Mayor Rolph, James D. Phelan and State Commissioner Arthur Arlett. John J. Lerman delivered the day's oration.

"It is an easy thing," he said, "to enthuse over the deeds of our pioneers, as in loving memory and proud contemplation we think of the condition that confronted them in the days of '49, the manner in which they met it, the order that they drew out of chaos, and the society that they built, rough-hewn though for a time it might have been. It was a man's work that the pioneers of '49 found laid out for them, and that work was performed by manly men in a manly way."

Tokens of appreciation were extended by the President of the Exposition to the five organizations that took charge of affairs.

On behalf of the Native Daughters, Mrs. Margaret Grote Hill, the Grand President, accepted the medal; and for the Native Sons, John F. Davis; James P. Taylor, (President of the Society of California Pioneers; Mrs. Helen B. Ladd, President of the Association of Pioneer Women of California; Mrs. George J. Bucknall, President of the Women's Auxiliary of the Society of California Pioneers; and Mrs. Frederick G. Pattison, President of the Daughters of California Pioneers. Mrs. Richard Rees sang the national anthem.

"This is not the customary year for such a celebration," observed Judge Davis, Grand President of the Native Sons of the Golden West. "We celebrated California's sixtieth year of statehood in 1910, and the next great date was to be 1920. But this is 1915, with all that the numerals stand for. And it is well to remember in the midst of all this frolic that California had the honor in 1850 of breaking the deadlock in the number of slave states and free. California was the thirty-first State to be admitted. When she came in there were then sixteen free States to fifteen slave. Sixty-five years ago to-day the Union, through the admission of California, shaped its destiny."

*State in  
History*

"The Exposition owes its existence to the spirit of the pioneers. So, too,

the Exposition is itself a pioneer in many ways, but mostly in impressing upon the people the supreme utility of beauty."

At night the Woman's Board dining room in the California Building was the scene of a banquet attended by two hundred and fifty officials who had participated in the Admission Day parade and celebration; and the great ballroom was the scene of one of the most brilliant and joyous affairs of the whole Exposition season.

Following Admission Day, came the celebration of the 94th Anniversary of the Independence of Guatemala, at the Guatemala Pavilion, on September 15; Louisiana Purchase Day, September 21, on which former Governor Francis of Missouri, President of the Louisiana Purchase Exposition of 1904, was honored at a luncheon by the Directors, and the day observed with exercises and oratory in the Court of Abundance; and September 22 when John A. Brashear of Pittsburg, as the most notable citizen of Pennsylvania, was presented with a medal by Director Frank L. Brown in the Court of Abundance.

September 23 was China's Day, when his Excellency Kai Fu Shah, Chinese Minister to the United States, planted a pine tree from his native land in the garden of the Chinese Pavilion. He was escorted from his hotel that morning by United States cavalry, received by the marines, and taken to the California Building where he was entertained at luncheon in the President's official entertainment dining room. At the Chinese Pavilion

*The Day  
of China*

Commissioner General Chen Chi presided, and President Moore formally welcomed the Minister, declaring that China's participation helped make the Exposition an international affair of the highest educational value, and that he hoped Americans might show that they had benefited by it as much as the Chinese had. Other addresses were made by State Commissioner Arthur Arlett, for the State, Mr. Edward Rainey, for the Mayor, and Consul General Chu. In accepting a casket of Tower jewels from President Moore, Kai Fu Shah said:

"The friendly relations existing between China and the United States are of long standing and have suffered no interruption from the beginning. In the early days the China trade was instrumental in making the American flag known and respected in the far eastern seas and in laying the foundation of many American fortunes. Among the 'forty-niners' many Chinese sought California as the El Dorado of their dreams. To this day the city of San Francisco remains to the Chinese the Great City of the Golden Mountains."

On September 18 and 19, amid these state, national, and international occasions, occurred the Dahlia Show in the Palace and Gardens of the Department of Horticulture. It had an immense attendance.

Another important event of this period of the season was the assembling of over 300 members of the Telephone Pioneers of America in the American Telephone and Telegraph Company's exhibit in the Palace of Liberal Arts to hear Theodore N. Vail, President, and Union N. Bethell, first Vice-President of the Company, talking from the other side of the continent. The trans-continental transmission of spoken words had been a public feature of this exhibit from the early days of the Exposition, but on this day some of the country's great telephone engineers heard the demonstration they had prepared: such men as C. H. Wilson, General Manager of the American Telephone and Telegraph Company, and J. J. Carty, President of the American Institute of Electrical Engineering, who was mainly responsible for the building of the transcontinental telephone line.

The following day nine commemorative plaques were conferred by President Moore on as many civil engineers of the Exposition at ceremonies in their honor in the Court of the Universe. Each tablet was inscribed:

**PRESENTED IN RECOGNITION OF SERVICES AS ONE OF THE ENGINEERS  
OF THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION BY ITS BOARD OF  
DIRECTORS ON EXPOSITION ENGINEERS' DAY, SEPTEMBER 24, 1915.**

The recipients were:

H. D. H. Connick, Director of Works; A. H. Markwart, Assistant Director of Works and Chief of Construction; Guy L. Bayley, Chief Mechanical and Electrical Engineer; E. E. Carpenter, Chief Civil Engineer; Shirley Baker, Construction Engineer; H. D. Dewell, Chief Structural Engineer; William Waters, Superintendent of Construction; W. M. Johnson Engineer of Fire Protection; and L. F. Leurey, Assistant Chief Mechanical and Electrical Engineer.

## CHAPTER XXV

### MINERS' WEEK

**W**HILE these and other events were going forward, miners from all over the world were undergoing the strenuous activities of Miners' Week, which ended on September 25; and it was a week not merely of profit to the miners but of great interest to the public, for it was characterized by demonstrations appealing to the deepest instincts of civilized men—demonstrations in the conservation of life. The most interesting events were the mine rescue contests, held on three days. This was the first California first-aid meet, and the third national joint field meet, and it was the first time in the history of such work and such contests that coal miners and metal miners had competed.

To these contests, dramatic in themselves and epitomizing so much of human tragedy and human helpfulness, action was added in the shape of artificial mine explosions in an "explosion gallery" on the Marina, a huge wooden pipe 110 feet long and six feet in diameter made of fir staves hooped with iron. There were five of these explosions, the best sure-fire quality of Pittsburg coal dust being used, and the gallery being designed to withstand a strain of 25 pounds per square inch. The designers got a bit nervous about it as the date of the first explosion approached, and cut a few ports in the pipe, which, however, subtracted nothing from the dramatic interest of the big noise.

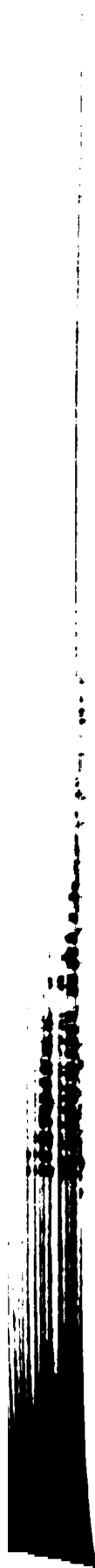
Between 75 and 100 pounds of coal dust, crushed to pass a 100-200 mesh was scattered in the "gallery" and ignited by a shot of a pound and a quarter of 3F black blasting powder, fired from a cannon. This shot produced a hot, slow-burning jet about 50 feet long, which did the business with the Pittsburg commodity, and furnished the realism for a rescue. Five men with oxygen-breathing apparatus arrived in the mine rescue auto-truck, a feature of the Government Exhibit in Mines and Metallurgy, rushed into the gas-filled gallery, and returned with a supposed victim on a stretcher, who was subjected to resuscitation methods outside.

The popularity of these explosions was very great. Not only were



**MASSED BANDS THAT PLAYED "THE DEATH OF CUSTER," ON MUSICIANS' DAY**





miners from all parts of the world intensely interested in the life-saving exhibition, but people that hardly knew a mine from a laundry gathered by thousands along the Marina and on the broad stairways of the Palaces of Mines and of Transportation to hear the noise, see the smoke, and watch the men in the diving helmets with the queer knapsacks go about their swift works of mercy. It was not necessary for anybody to be versed in the technicalities of mining engineering to understand that all this preparation and expensive activity was to help onward the art of conserving human life.

Teams representing 17 different States participated. They came from the Treadwell City Mines, Alaska; Anaconda Copper, Montana; Argonaut, and Black Oak, California; Calumet and Arizona, Arizona; Carbon Hill Coal, Washington; Champion (North Star), California; Empire, California; Folsom Morris Coal, Oklahoma, representing, besides that State, Arkansas, Iowa, Kansas, Missouri, and Texas; Goldfield Consolidated, Nevada; Homestake, South Dakota; Kennedy, California; Louisville Coal, West Virginia; Mammoth Copper, California; Nevada Consolidated, Nevada; North Star, Grass Valley and Nevada City, California; Pacific Coast Coal, Washington; Pennsylvania Anthracite Region; Plymouth, California; Ray Consolidated, Arizona; Roslyn Fuel, Washington; Superior Coal, Wyoming; Tonopah Mine Operators' Association, Nevada; United States Fuel, Utah; the Bunsen Coal of Illinois; the South Eureka of California; the Southern Wyoming Mine Operators' Association; and the Utah Fuel.

*The Teams  
Competing*

The competitions were held under the auspices of the California Metal Producers' Association, which financed the meet, the National Safety Council, the United States Bureau of Mines, and the Department of Mines and Metallurgy of the Exposition. The first-aid contests were judged under the chairmanship of R. U. Patterson, Chief of the American Red Cross, while Inspector James Bagley, from Washington, was in charge of the rescue judging. R. J. Kerr was chairman of recording. Van H. Manning, Director of the United States Bureau of Mines, and G. S. Rice, the Bureau's chief Mining Engineer, were active in arranging and promoting the affair. Medals, cups, and other prizes were donated by the California Metal Producers' Association, and by a number of manufacturing firms that serve the mining industry.

Here were athletic contests and speed performances to some purpose—not to see how high a man could jump, or how many hurdles he could get over in 15 seconds if it didn't take him 16, but to see if, under the necessary conditions of a great basic industry, trained crews could act quickly enough to save a fellow-being when those conditions had accidentally gone wrong.

A great deal of this work had been shown, as a mere demonstration of methods, at "the Mine" in the Mines and Metallurgy Palace, as part of the Government Exhibit, but the competitive stimulus was lacking. The meet during "Miners' Week" gave this work all the thrill of a horse race with human life for stakes. It was a magnificent exhibition, not merely of mine rescue work, but the desire to do mine rescue work. Final honors were carried off in the National Mine Rescue Contest by the crew of the Utah Fuel Company of Castle Gate, Utah; and, in the National First Aid Contest, by the team from the Homestake Mining Company of Lead, South Dakota.

Machinery Day was held on Saturday, September 25, although without the usual program of addresses. Six bands were enlisted to entertain the visitors, and there were vaudeville performances and barrels of souvenirs for those that were interested in the various demonstrations. The exhibitors subscribed a large fund for prizes to the public. It is safe to say many a person drawn by idle curiosity learned more about the magnitude, intricacy, and costliness of modern machinery than he ever knew before, and came away with a better idea of the technical requirements and involved processes of modern manufacture, although he may not have learned much of detail about any given piece of machinery. It is understanding that educates, and to spread such a general understanding of so ubiquitous an element of modern life is of the highest value to any people. Mining Day also was celebrated on this date.

The "Death of Custer," a musical phantasy by Lee Johnson, was staged in the Court of the Universe on Monday, September 27, by massed bands of the Exposition, numbering about 300 instruments. The musical dramatization of this most dramatic episode in our frontier history, involving a pandemonium of cannon, hoof beats, and rifle fire, with the yells of fifty Indians, attracted a great crowd of auditors, who listened with intense interest to the interpretation of the Sioux war dance the night before the battle, the bugle calls in Custer's camp, the forming of the lines, the approach of the Cavalry, with the wild commingling of American national airs and savage war music; then the Battle of the Little Big Horn, with its furious assaults and weakening repulses until the brave command was wiped out; the Indian rejoicing and scalp dance, and the arrival of reinforcements too late, followed by the burial of Custer and his men, with its accompaniment of muffled drums, volleys over the graves, and taps. The thing was thrillingly exciting, with the Indians from Glacier National Park to give it the strong flavor of realism—our old friends Chief Bull Calf, Boy Chief, Medicine Owl, Bear Head, and Many Tail Feathers.

*Music  
and War*

Capt. M. Nally commanded the Cavalry, and Paul Steindorff was orchestra leader of the performance. Other musical numbers were led by Charles Cassasa, Emil Mollenhauer of the Boston Band, Max F. Welten and Philip Pelz.

The day was held in honor of the American Federation of Musicians. There was a parade of ten bands in the morning, from the foot of Market Street to Grove and Van Ness, where the musicians took cars for the grounds. J. Henry Meyer was Chairman of the Day, and Charles Vogelsang presented the Exposition medal, in receiving which Albert A. Greenbaum, President of Musicians' Local No. 6, said it was the first time the American Federation of Musicians had ever been publicly honored. There were special fireworks in the evening.

What transcontinental telephony had come to and might mean to the Nation in time of stress was hinted at by J. J. Carty, engineer of the American Telephone and Telegraph Company, at the luncheon to the Telephone Pioneers of America, on September 27. It was a small but distinguished gathering, presided over by Vice-President Crocker; and Carty, who had probably been more intimately connected with recent telephone development on its technical side than any other man then working in that field, was called upon for a few remarks on his favorite subject. He told some very interesting things, but nothing more interesting than the fact that at Washington, a short time before, he had called a sort of transcontinental roll, and inside of 26 seconds had heard from New York, Pittsburg, Rochester, Chicago, Omaha, St. Louis, Denver, Winnemucca, and San Francisco. "Those men," he said, "might have been the generals of an army, and Washington could have had practically instant communication with any one of them, or almost simultaneous communication with them all, at need."

*United  
by Wire*

The old battleship "Oregon," dressed in all her fluttering flags, must have felt proud of the honors done her on September 28, and of the memorial bronze she received from the Exposition, to hang in her wardroom as long as she should float. Particularly proud she must have been of the part she had played in all this culmination of great history. Without her there would have been no Panama Canal and no Exposition at San Francisco to celebrate it. And once the Exposition started, she had stood by and formed a vital part of it, ever since she dropped her anchor off the Marina on January 20, 1915. There was a parade and a review of troops, and of sailors and officers from the old ship herself, and of naval apprentices from Yerba Buena Island Naval Training Station; and from the reviewing stand erected at the north entrance of the Court of

*The  
"Oregon"  
Honored*

Abundance, in full view of the old ship, there were addresses that recalled the thrilling incidents of the Spanish War and of her 14,000-mile race against time from San Francisco to Florida.

Rear Admiral C. F. Pond presided, and Director Henry T. Scott presented the commemorative plaque. Admiral Pond spoke in most complimentary terms of the "Oregon's" Commander, Joseph M. Reeves, who had been a cadet engineer during her historical trip, of Rear Admiral Charles Clark, who commanded her on that voyage, and of Robert W. Milligan, her chief engineer, who had nursed her engines so well that at the end of her long and gruelling run all she needed was more coal. It is worthy of note that of all the crew aboard of her then, only 12 lined up before the reviewing stand on "United States Battleship Oregon" Day.

Mary Austin's spectacular drama "Fire" was presented by the Garnet Holme players in the Court of the Universe at 8 o'clock in the evening of "Oregon" Day.

The month of September closed with the greatest horse show ever held in the country, if not in the entire world, a show with 1,695 animals entered, for prizes aggregating nearly \$80,000, attended by thousands of people who looked with delight on parades and performance contests in which the most superb animals played the principal parts, in spite of the fact that it was in the day of the automobile and the automobile truck. But inasmuch as this event was, after the nature of all the Live Stock affairs, an exhibit as well, we shall defer any more extended account of it to the exhibits division of this history. The Horse Show began on September 30 and ran until October 13.

September brought these occasions in addition to those mentioned above:

Acacia Fraternity Day, and Running Race Meeting, September 1; Vaparaíso University Alumni Reunion Day, and Running Race Meeting; September 2; American Fisheries Society Day, Sigma Delta Sigma Day, Marin County Schools Day, American Veterinary Medical Association Day, California State Veterinary Medical Association Day, Association of Veterinary Faculty Examining Board of North America Day, Phi Gamma Delta Day, Psi Omega Day, National Life of the United States of America Day, Pan-Pacific Dental Congress Day, and Running Race Meeting, September 3; Pennsylvania Day, Mississippi Day, Alpha Sigma Phi Day, Alpha Delta Phi Day, Tau Beta Pi Day, American Pomological Society Day, Running Race Meeting, Internal Yachting Regatta, State of California Tennis Championships, September 4; International Yachting Regatta, September 5; Running Race Meeting, Young Men's Christian Association Events, Special Games and Contests on the Marina, Soccer Football, September 6; Phi Sigma Kappa Day, Running Race Meeting, Young Men's Christian Association Day, September 7; Alpha Chi Sigma Day, Yuba-Sutter Counties Day, Running Race Meeting, Young Men's Christian Association Day,



THE EXPOSITION, FROM THE FIGHTING-TOP OF THE "OREGON"



Sept. 8; Mariposa County Reunion Day, Hoo Hoo Day, National Federation of Post Office Clerks Day, National Association of Fish and Game Commissioners Day, Pacific Association Track and Field Athletics, Running Race Meeting, Rugby Football Game, September 9; El Dorado County Day, Johannes Poulsen Night, Running Race Meeting; September 10; Butte County Day, Douglas County Apple Day, Municipal Day, Spiritualists' Day, National Newthot Science Day, Arguello Boulevard Improvement Club Day, Running Race Meeting, September 11; Utility Dog Show, September 12; Amador County Day, Daughters of the American Revolution Day, Ohio Bankers' Day, Anteros Clubs of California Day, Running Race Meeting, September 13; Yeomen Day, Needlework Guild of America Day, Running Race Meeting, September 14; Akron (Ohio) Day, Pan-American Road Congress Day, Running Race Meeting, September 15; American Society of Mechanical Engineers Day, American Society of Civil Engineers Day, Printing Trades Day, Congressional Union for Woman Suffrage Day, Farmers' Day, and Running Race Meeting, September 16; American Institute of Mining Engineers Day, K. C. B. Infirm Children Day, Running Race Meeting, September 17; Ukiah Day, Radio Engineers' Day, American Electrochemical Society Day, Theta Xi Day, Catholic Ladies Day, Dahlia Show, and Running Race Meeting, September 18; Soccer Football Game on Marina, Dahlia Show, Utility Dog Show, September 19; International Irrigation Congress Day, Slavonic Day, National Drainage Congress Day, Southern California Counties Day, Gymnastic Exhibition by Sokol Men and Girls, Utility Dog Show, September 20; San Luis Obispo County Day, Rural Credits Conference Day, National Association of Attorneys General Day, Southern California Counties Day, Utility Dog Show, September 21; Healdsburg (California) Day, Sovereign Grand Lodge Independent Order of Odd Fellows Day, International Engineering Congress Day, Irrigation Products Day, Internal Combustion Engine Day, Southern California Counties Week, Utility Dog Show, September 22; Welfare Union Day, United Grocers, Inc., Day, Southern California Counties Week, Utility Dog Show, September 23; International Association of Bridge and Structural Iron Workers Day, The Days of '49 Southern California Counties Week, Utility Dog Show, "Box of Toys" (Pantomime Ballet, Mlle. Louise La Gai), September 24; Maine Day, Sperry Four Company Stockton Employees Day, Southern California Counties Week, Pacific Amateur Association Track and Field Meet, September 25; "Box of Toys," September 25; Soccer Football Game, September 26; Washington State Week, September 27; Safety Conference Day, Certified Public Accountants Day, San Mateo County Teachers' Institute Day, Mariposa County Teachers' Institute Day, Washington State Week, September 28; Idaho Day, September 29; Walla Walla (Washington) Day, International Gas Congress Day, National Association of Stationers and Manufacturers Day, September 30.



## CHAPTER XXVI

### OCTOBER—EDISON DAY

**I**NTERNATIONAL yachting trophies, among them the one offered by King George V of England and the one offered by President Wilson, were presented to the winners, in the Court of Abundance on October 2. His Majesty's trophy went to Philip Fay for John R. Hanify, Commodore of the San Francisco Yacht Club, while President Wilson's cup went to Capt. Hans M. Madsen, skipper of the "Nurdug IV," for King Christian of Denmark and the Royal Danish Yacht Club. Fifty other cups were presented to Pacific Coast yachtsmen for victories in the Exposition regatta of the previous three months, a record for numbers. Three of these went to Capt. John Barneson, Chairman of the Exposition's Yachting Committee.

No element of the Exposition picture deserved recognition more than the miracle of its gardening. It was wonderful to see trees standing on land that had been under salt water three years before, and looking as though they had been growing there for twenty years, and the whole landscape harmoniously painted with the colors of hyacinths and violas and poppies and yellow calceolaria and almost everything else that can be made to bloom in California. In recognition of that achievement, John McLaren, Chief Landscape Engineer, was presented with a large silver loving cup contributed by his many admirers through subscriptions taken by the San Francisco "Call and Post"; and Assistant Chief Donald McLaren received a commemorative bronze plaque like the one presented to the Chief on Designers' Day. The ceremonies were held in the South Garden, at the east end of the Palace of Horticulture, on October 9. The Chairman was, appropriately, Director James McNab, Vice-Chairman of the Buildings and Grounds Committee.

Education Day was celebrated on October 11, with patriotic exercises, a luncheon, and sports, games, and dances by school children. The program began at 10 o'clock with patriotic ceremonies in the Pennsylvania Building, where homage was paid by the children to the Liberty Bell. Here the Stars and Stripes were hoisted while sixty little Misses, clad in red, white, and blue, marched about the symbol of Liberty, led by Miss Doris de Fiddes,

dressed to represent Columbia. Following the singing of "The Star Spangled Banner" by the school children, Miss Lida McDonald recited a poem. Colonel Hetherington of the Pennsylvania State Commission officiated at the exercises.

At noon the children and their parents held a luncheon in the Band Concourse, which was followed by literary exercises at 1:30 o'clock. C. T. C. Whitcomb, Director of the Massachusetts Exhibit in the Palace of Education, officiated as Chairman of the Day. In his opening address he declared that the basic purpose of the Exposition was educational; that it was a great university of the people; that every exhibit palace was really a Palace of Education and every day an Education Day.

Director Frank L. Brown, representing the Exposition management, presented a bronze medal to the San Francisco Board of Education. He declared that San Francisco had one of the best educational systems in the Nation. Dr. A. A. d'Ancona accepted the medal *Medal for the Schools* on behalf of the Board. From 3 to 4:30 o'clock an "International Fête" was held on the Marina, which served to show, in the many nationalities represented, the cosmopolitan character of the city. The program consisted of Irish jigs, Scotch strathspeys, Chinese, Japanese, and Swedish songs and dances. One of the features was a dance by twenty little Japanese girls. A. E. Pope, Chief of the Department of Education and Social Economy, received an engrossed testimonial scroll in recognition of his services in making his Department a success.

A plan to save the Palace of Fine Arts, and the Marina, with its Column of Progress, took shape in the latter half of the Exposition period, defined by a committee, after exhaustive study, as recited in the chapter on "Administration in 1915," and supported by a voluntary organization of citizens entitled the "Exposition Preservation League." Funds were needed, as funds always are, and the Directors set aside October 16 as Preservation Day. Attendance was to be stimulated by the Preservation League, and while it was held that the Exposition must *Plans for Preservation* receive the normal gate receipts, all above the normal were to go to the Preservation Fund.

An immense crowd gathered on the Marina, and under the chairmanship of Frank I. Turner, President of the Preservation League, listened to addresses by President Moore, Bernard Maybeck, architect of the Fine Arts Palace, and others. The President warned the public that if they wished to save any of the Exposition all must work for it. Maybeck recalled the fact that the greatest cathedrals in Europe were built from the pittance of the people.

There were folk dances by children, a pageant at the Rotunda, and band concerts; and a "Golden Book of Records" was opened at the entrance to the Fine Arts Palace, in which, under a plan devised by Mrs. J. B. Shroeder and Mrs. A. B. Spreckels, people could record their names and subscriptions to the fund. Mrs. Spreckels led the signers, with a subscription of \$100. The total attendance was 92,865. It was one of the large days of the year, and the excess turned over to the Preservation Fund came to \$8,000.

The Cattle Show opened on October 18, with judging of breeding and fat stock in the Live Stock forum. It continued to and included October 30. Horticulture week opened at the same time. A long and great series of Live Stock Department events followed rapidly: shows of sheep and swine, pet stock, cats, dogs, poultry, and pigeons, accounts of which are given elsewhere in this history.

In the closing years of the nineteenth century and during at least the first fifteen of the twentieth, the ideal of the typical American schoolboy in the typical little red school-house was not Washington, it was not Franklin, it certainly was not Emerson, it probably was not Lincoln, it was not even John D. Rockefeller. It was probably Thomas A. Edison. Liberty the American schoolboy can hardly appreciate because he has always had it, and so does it mere lip service out of a book; with Patrick Henry, Andreas Hofer, Arnold Winkelreid, and William Tell numbered among the painful memories of "elocution day." Statesmanship, with the comprehension of its responsibilities and pitfalls, is for his maturer years. He grows up and dies by the millions without touching or being touched by metaphysics anywhere; and is even likely to be impatient of abstract science. But whatever else he may be or lack, he is almost invariably an amateur mechanical engineer, and often an electrical one. Witness the troubles the Government had during the war with all the wireless stations built and operated in backyards by boys. So the boyish heart of a whole city was fired by the news of Edison's advent.

They brought Edison through thronging streets, the town ablaze with lights, from a banquet at the Commercial Club given in his honor by about 500 telegraphers, as a reminder of the days when he operated a key; a banquet where all the speeches but one were made by telegraph, with a small telegraph pole and a sounder on every table, and a sounder in a special resonator at Edison's place, for he was rather deaf; and where the only verbal address was that of Samuel Insull, head of the Commonwealth Edison Company of Chicago.

The Exposition showed the inventor especial honors. On his arrival at the Mole he had been met by a selected committee, headed by Director

*Speeches  
in Morse*



THOMAS A. EDISON RECEIVING THE EXPOSITION MEDAL



John A. Britton and Mayor Rolph. He wanted to see the city, as much as the Exposition, and he saw it. At the Inside Inn he and Henry Ford were the center of throngs that crowded about and shook the hands of the distinguished guests in a thoroughly American, democratic manner. Arrangements were made so that Edison could talk over the transcontinental telephone with his laboratory in Orange, New Jersey; and it was the first time since 1878, when he was experimenting with carbon transmitters, that he had heard anything whatever over a telephone. At the Exposition a special instrument was prepared for his benefit.

A great program was arranged for Edison Day, October 21, with a luncheon to Edison and Ford in the President's official entertainment dining room, at which there were 76 guests. Each received a life-size model of the first successful incandescent electric lamp, presented as a souvenir by the Edison Lamp Works of the General Electric Company, in commemoration of the thirty-fifth anniversary of the invention. It was a small bulb with a carbon filament, standing upright in a wooden base into which the conducting wires led—in every characteristic appearance just the lamp we are using now after 40 years. Improvements have been made, and very valuable improvements, especially in the material of the luminous filament, but so sound in principle was the original invention that radical changes have not been necessary, and even in its outward form the incandescent lamp of 1920 is very like that first one.

*The First  
Incandescent*

After luncheon they took him over to Festival Hall, where a capacity house waited to see him honored with an Exposition medal, and where thousands that the hall could not hold waited to catch a glimpse of the back of his coat or his dry, friendly smile as he passed. Inside the hall, he appeared on the stage arm-in-arm with President Moore. Following them were Director John A. Britton, Chairman of the Day, Samuel Insull, Admiral Fullam, and a number of Army and Navy officers and public officials as well as officials of the Exposition. Moore called for three cheers for the guest of honor and the packed crowd arose and rocked the dome with them. It was the greatest, most spontaneous, explosive demonstration of frenzied friendship of the Exposition year.

Britton praised the visitor as the humanitarian of our twentieth century, in addition to being a great inventor, a man that had advanced civilization, for to his efforts was due, "without any chance of being denied that right, all of the progress in the industrial arts and sciences that has followed his early discoveries. He stands upon a plane by himself. In the world of those inventions that have made for the betterment of mankind, he has no companion and it is fitting that in this Exposit-

*Assisting  
Progress*

tion, one primarily devoted to the education and to the betterment of man, he should come here to-day, that we in our humble way may pay to him that homage to which he is justly entitled."

After a solo by Miss Christine Miller, contralto, of the Edison laboratories, Director Britton presented President Moore, with the words:

"I will take this occasion to say that the success of this stupendous Exposition, success from every human point of view, can be traced directly to the guiding hand of our President, Charles C. Moore, and to the enthusiastic support and wonderful development of organization made possible by him." And the President, after the applause had sufficiently subsided, presented the commemorative medal to the guest of honor, and in doing so expressed, as usual, the whole spirit of the day as it appeared in the events of the day itself.

"As we came from the Administration Building, the crowds inspired me, with their uplifted faces, full of earnestness, enthusiasm, admiration, and what means so much more to the man, real affection. That sight inspired me, and yet subdued me, for I attempted to think of what occasion, what man, except a military hero made great through national events, some great politician with favors and honors to bestow, or some lord of wealth whose goings and comings are chronicled until they come to be of general interest—what man in other fields of endeavor would excite such emotions in a people; until the thought came to possess me that the real reason for this interest was what Mr. Edison stands for: love of man, comfort for human beings, advancement, progress, patriotism, and humanitarianism in the fullest sense of the word. That explains the enthusiasm, the love, the real devotion, that were mirrored in the eyes of thousands as we passed."

He read a tribute from the Secretary of the Navy, expressing regret that he could not attend in person; explained that it was only on condition that he would not have to speak that Mr. Edison had consented to participate in the celebration at all; and handed him the medal, which the long, gangling, white-haired man with the Lincolnian smile, accepted with a silent bow and promptly gave to his wife, who was sitting near.

The response came from Samuel Insull, once Edison's private secretary, and it was in the form of a sketch of the inventor's career, from the time he was a "peanut butcher" on the Grand Trunk Railroad, and turned the baggage car into a chemical laboratory and printing office.

"It would be absolutely impossible to produce commercially and practically, now, the lighting of these grounds, to turn any of the wheels of industry in the various buildings on these grounds, to operate the transportation

*Wife Gets  
the Medal*

lines between the center of the city and these grounds, to harness the energy of the perpetual snows of the Sierra Nevada and bring it down to these grounds, without using the system of electric distribution and transmission contemplated in the original distribution patents filed by Mr. Edison in the Patent Office at Washington. And he risked every penny of his personal fortune in trying to bring to a commercial success the marvelous system of distribution of electrical energy that enables us to enjoy so much in the present day.”

*Spreading  
Energy*

As they had lighted up the city for him the evening after his arrival, the Exposition painted up the sky for him at the close of his day. The Scintillator outdid itself, and the illuminations, from the “Birth of Light” to the great salute and the gorgeous pyrotechnic finale, were among the most brilliant and beautiful thus far seen. The public turned out, to the extent of 96,688, a very large admission aggregate.



## CHAPTER XXVII

### THE FALL FLOWER SHOW

**M**EANWHILE the Fall Flower Show, which opened with Horticulture Day, on October 21, and ran until the 26th of the month, was drawing thousands of people to the Palace of Horticulture, where the lovers of flowers found banks of the most beautiful bloom, grown by experts and arranged in the ways most effective for securing the heavy prizes offered. The show was held under the auspices of the Pacific Coast Horticultural Society, the Chrysanthemum Society of America and the Exposition Department of Horticulture. The silver cup offered by the Chrysanthemum Society of America for the best ten blooms, one variety of chrysanthemum on long stems, was won by the Lynch Nursery of Menlo Park. The gold, silver, and bronze medals offered by William Wells, of Merstham, Surrey, England, and Charles H. Totty of Madison, New Jersey, for the best three blooms of the "Earl Kitchener" chrysanthemum, were awarded to the Lynch Nursery, Mrs. C. R. Waters of Menlo Park, and Shibuya & Ishida of Redwood City, respectively.

Golden Gate Park made an extensive exhibit of rare foliage plants, crotons, and tropical plants.

The marine setting of the Exposition made possible one of the finest water pageants ever seen, on San Francisco Harbor Day, October 23. Navigation was illustrated in all its phases, from the Viking ship to the "Oregon" which rode in dignity in the background of the picture, like a patron and protector. The spectacle was arranged and carried out by the Board of State Harbor Commissioners, and was so fine it had to be repeated at night, when the illuminations added all the charm of the Grand Canal.

For more than two hours in the afternoon, there sailed by, on the placid waters of the Bay, representatives of every craft that ever had entered it, at

least since white men have had anything to do with it; and the San Francisco Ferry Building itself, or its double, came by on a barge.

Needless to say, they were all decorated, in honor of Portola Day, for Don Gaspar was again at his justly celebrated feat of discovering the harbor for all these craft to sail on, and at the 101 Ranch location on the



WOMAN'S BOARD DAY IN THE COURT OF ABUNDANCE



Zone they were enjoying a better barbecue than his tired troopers ever got on their long march up the California Coast. The Portola parade was very fine, but the sea pageant was of a different interest, for it presented the most important mode of transportation man has yet evolved, and at the same time one of the most ancient. It was a great picture of progress, a text for a theme on what the Panama Canal was to bring to the West Coast of America. That was, in fact, the subject of the address of J. J. Dwyer, President of the Board of State Harbor Commissioners, in response to the bestowal of the Exposition medal on the Commission by Director Frank L. Brown.

Some very thrilling aquatic events held the crowds along the Marina for hours. There had been yacht races in the morning, with the principal event won by William Morrow's "Challenger"; and there were some hair-raising motor boat races, won by Charles N. Steele's "Barnacle II." The winners were announced at the Yacht Harbor in the afternoon. Shortly thereafter the Coast Guard shot a line to a vessel anchored off the Marina and effected a gallant rescue by breeches buoy.

October 23 was Portola Day also, and the arrangements were made by a special committee consisting of Paul T. Carroll, Chairman, James Woods, and J. Frank Maroney. This occasion was appointed for the purpose of showing due honors to the old Portola celebration, and the men that had done so much to stimulate the enterprise of San Francisco and give it confidence in its capacity to hold a great International Exposition. There was a barbecue in the arena of the 101 Ranch, at which President Moore presented the Executive Committee of the Portola Festival Committee with a commemorative bronze medal, the personal recipient for the Committee being Director P. T. Clay, its Chairman. There was a fine parade, through the Exposition grounds, of decorated automobiles and floats, and the celebration was concluded by a fancy dress ball in the Motor Transportation Building at night.

The other official events of this month were:

State of Washington Day, Fire Chiefs' Day, California State Draft Horse Breeders' Association Day, Burning of Drill Tower and Rescue, October 1; Seattle and Tacoma Day, Cubs' Day, Yacht Trophy Presentation Day of the International Yachting Regatta, American Association of Importers and Breeders of Belgian Draft Horses Day, "Kute Kiddies Kontest" on Zone, The Fall of Babylon on the Marina, October 2; The Fall of Babylon, Dances by pupils of Miss May Floud, October 3; American Life Convention Day, Solano County Teachers' Institute Day, American Shire Horse Association Day, Prune Week, October 4; Portuguese-American Day, October 5; Ohio Day, Santa Barbara County Teachers' Institute Day, California County Girls' Day, Football game on Marina, October 6; California Grocers' Day, Aetna Day, British Columbia Day, Escholtzias' Day October 7; Portuguese Society U. P. C. E. Day, American Electric

Railway Day, Lick, Wilmerding and Lux Schools' Day, The National Society of the Colonial Dames of America Resident in the State of California Day, Grape Day, Basket and Football Games on Marina, Utility Dog Show, October 8; Chinese Republic Day, Chicago Day, California Elks State Reunion Association Day, Indian Council Day, Horse Lovers' Day, Woman's Foreign Missionary Society of the Methodist Episcopal Church Day, Football on the Marina, Demonstration of Trained Sheep Dogs, October 9; Demonstration of Trained Sheep Dogs, October 10; American Institute of Architects' Day, Illinois Commercial Men's Association Day, Iowa State Traveling Men's Association Day, World's Insurance Congress Peace Day, International Peace Congress Day, October 11; Columbus Day, Social Economy Day, World's Insurance Congress Life Conservation Day, Lawrence (Massachusetts) Day, Women's Home Missionary Society of the Methodist Episcopal Church Day, American Prison Association Day, Landing of Columbus at Yacht Harbor, World's Series Baseball Returns, Demonstration of Trained Sheep Dogs, October 12; World's International Federation of Commercial Travelers' Association Day, World's Insurance Congress Fire Elimination Day, Horse Show, World's Series Baseball returns, Demonstration of Trained Sheep Dogs, October 13; World's Insurance Congress Safety First Day, Ancient Order of Foresters Day, Plumas County Teachers' Institute Day, Demonstration of Trained Sheep Dogs, October 14; Vassar College Day, Trained Sheep Dogs, October 15; Preservation of Fine Arts Palace and Children on the Marina Day, Tobacco Day, Pioneer and Old Settlers' Day, National Funeral Directors' Association Day, National Postmasters' Day, California Conference of Boys and Girls Agriculture Clubs Day, Nevada Shriners' Day, California School Masters Club Day, Siege of Troy, Automobile Races, Pageant of Elaine, Soccer Football on the Marina, Motor Boat Races, Trained Sheep Dogs Demonstration, Folk Dancing on the Marina, Rugby Football on the Marina, Entertainment in Festival Hall, Dances of All Nations by pupils of Veronine Vestoff, October 16; Automobile Races, American and Soccer Football on the Marina, October 17; Oscar W. Underwood Day, American Builders' Week, October 18; United States Treasury Department Day, American Forestry Association Day, National Temperance Council Day, October 20; Pacific Logging Congress Day, October 21; Seven Southern Counties Day, October 22; Live Stock Day, Modern Woodmen of America Day, Order of the Eastern Star Day, Carnation Stock Farm Day, Parade of Prize Winning Cattle, Football Game, October 23; Motor Boat Races and Regatta, Football Game, October 24; United Daughters of the Confederacy Day, State Humane Association of California Day, Motor Boat Races, October 25; Washington State Live Stock Day, P. E. O. Day, October 26; Swiss Colony Day, Oregon Live Stock Day, Independent Telephone Association of America Day, Motor Boat Races and Regatta, Football, Pantomimes by Mlle. La Gai and Company, October 27; Canada Day, California Creamery Operators' Association Day, Okanogan County (Washington) Day, Pantomimes, October 28; Woman's Board Day, Yolo County Day, Klamath County Day, California Creamery Operators' Day, Santa Rosa School Childrens' Day, Concord (California) Day, El Dorado Teachers' Institute Day, October 29; Oregon State Day, Motor Boat Races and Regatta, Football, School Children's Regatta off the Marina, October 30; Motor Boat Races and Regatta, Football, October 31.

## CHAPTER XXVIII

### SAN FRANCISCO DAY—NOVEMBER

**A**FTER all these days devoted to the bestowal of honors on foreign countries, on domestic States and on other cities, the management began to plan for the day that should be San Francisco's, when the pride of the people should find expression in a public celebration grander than anything thus far held in the grounds. Again to achieve the maximum success would mean, just as it had on Opening Day, the organizing of the community and the stimulating of community sentiment, and again President Moore called to the colors the faithful Old Guard of the Exposition, the Foundation Committee.

A San Francisco General Committee was appointed with Samuel G. Buckbee, President of the Real Estate Board, as its Chairman, and this Committee in turn selected an Executive Committee of Seven, consisting of James Horsburgh, Jr., Chairman, and Gustave Brenner, John F. Davis, R. M. Hotaling, L. W. Harris, W. H. Leahy and Mrs. Henry Payot. The city was districted, and 371 committee chairmen were appointed.

Governor Johnson proclaimed November 2 a legal holiday, the proclamation reading:

"The management of the Panama-Pacific International Exposition, and very many citizens of San Francisco, have asked that a day be set aside during the Exposition for the celebration of San Francisco Day in acknowledgment by all the State of California of the city's splendid achievement in the building and conduct of the greatest Exposition the world has ever known.

"The day suggested as San Francisco Day is November 2—the anniversary of the discovery of San Francisco Bay by Don Gaspar de Portola. On this date we may celebrate not only a historic event worthy of observance—the very discovery of that which subsequently became a world-famed city—but its crowning achievement, the most wonderful of expositions."

A large number of citizens was enlisted to sell souvenir tickets. The railroads made special rates. At a meeting at the Palace Hotel addressed by Moore, Harris, Horsburgh, Rowell and Buckbee, an attendance of

300,000 was set as a record for which to work. Scenes reminiscent of the great stock subscription meeting in 1910 were reenacted, for Harris again auctioneered, and in ten minutes 150,000 tickets were subscribed for in blocks, by a long list of individuals and organizations.

Governors of Pacific Coast States and mayors of Pacific Coast cities were asked to cooperate by proclamation and propaganda. The thing became a "movement." Exhibitors and concessionaires got behind it, and some of them offered prizes of large value to persons holding ticket coupons with winning numbers. Participating foreign and state commissions went to work preparing floats for the pageant. The ticket sales headquarters that had been opened on Montgomery Street had to take on extra force, and tickets went on sale in offices, hotels, apartment houses and downtown stores. Those same stores were ordered closed on San Francisco Day, and housewives were asked to arrange their affairs so that their domestic servants would have a chance to attend. In fact, arrangements were made for closing San Francisco as tight as the '49 Camp, so that no one should have an excuse to be anywhere but in the Exposition grounds. A special rate of ten cents was made for children, who were permitted, when the great day came, to enter at the same gates with their parents by creeping under the turnstiles without turning them; for the Directors wanted the families and wanted them together, as it was going to be a San Francisco family affair. A great sign on Yerba Buena Island proclaimed the date to the passing ferries, and ferry skippers turned their searchlights on it at night for the world to read. The Key Route announced a reduced rate to the Exposition slip for the East Bay residents, and Mayor Davie of Oakland called on the business houses of that city to close. All Berkeley decided to shut up shop. San José prepared to suspend its schools. Oakland organized a committee of 50 for the work, under the chairmanship of Victor H. Metcalf, former Secretary of the Navy.

The program for San Francisco Day and most of the plans were worked out through the Director of Special Days and Events, Theodore Hardee. They formed the most varied and interesting list of activities for public participation of any day thus far, and drew a letter of special commendation from the Executive Sub-Committee. One of the strongest features was the enlistment of the exhibitors in a most effective form of cooperation. As a plan for getting the public into the palaces, which would be in quite active competition that day with the attractions outside, they were invited to enter into a sort of gigantic tombola, for which they were to donate prizes to go to the holders of winning coupons from numbered entrance tickets.

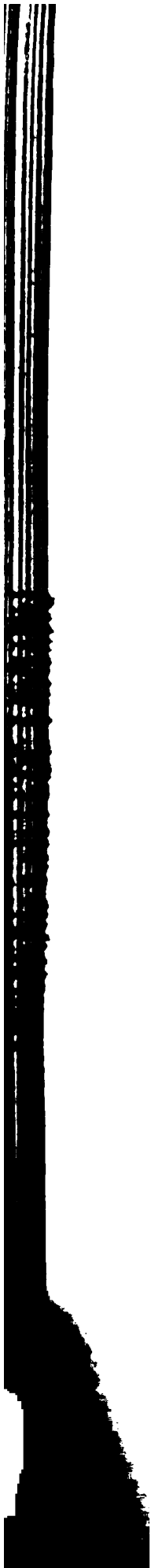
*Closing  
the City*

*Getting  
them Out*



SAN FRANCISCO DAY CROWD AT FILLMORE STREET GATE AND UP THE ZONE





The writer is not familiar with the whole history of tombolas, but this must have been one of the largest ever precipitated upon a healthily covetous world. Over 30,000 prizes were offered, and some were of large value, so appreciative were the exhibitors, of the movement to draw them into the center of events. There were pianos, automobiles, and phonographs, and thousands of lesser chattels, to be donated to the lucky visitors. One man was exhibiting a small invention, of slight value to the unit, which seemed too small to express his enthusiasm over the Exposition and its results, so he offered a building lot worth several hundred dollars. The spirit of generosity was in the air—a spirit that never gets abroad except in times of general good feeling; and such feeling the Exposition engendered.

The general attractions went a little beyond the best Exposition record to date, and included a parade with the most brilliant pageantry that could be furnished forth by the exhibitors and concessionaires, the commissions of foreign governments and domestic States and island dependencies represented in the Exposition.

Although the day was overcast and threatening, the mark set by President Moore for attendance was far exceeded by the crowds that gathered early and pressed eagerly through the gates. They turned the stiles for a total of 348,472, the largest day of the Exposition that far, although it was to be excelled Closing Day. "Everybody" was there except the sick, and some of them came. The attendance was equal to almost 70 per cent of the city's population, and far surpassed, comparatively, the performance of Chicago Day at the Columbian Exposition and St. Louis Day at the Louisiana Purchase Exposition, for the former drew an admission equal to 51 per cent of the host city and the latter 57 per cent. It was the biggest crowd that had ever assembled on the Pacific Coast, and it took a crew of 72 men two days and nights to clean up the lunch boxes and discarded sandwiches and cigarette stumps and empty tobacco sacks and general mess scattered about by the happy and too liberal people.

In point of entertainment, San Francisco Day surpassed all that had gone before within the grounds, although in their natural cheerfulness and good order San Franciscans in masses are an entertainment unto themselves. The "pageant" in the morning was a long parade of beauty, and at times of startling interest, so fresh were the ideas for some of the floats. That popular officer, Maj. John T. Myers, of the Marines, had been promoted, and as Col. Myers was Grand Marshall, assisted by Angelo Rossi. The parade started at 10:30 o'clock, and a hundred thousand spectators lined the avenues of the Exposition to see it go by with at least 25,000 more perched on every

*Record  
Attendance*

elevated vantage point they could reach. Soldiers, sailors, marines, bright uniforms, clattering horses, pretty girls, California Grays, Nationals, and moving structures of artistry and beauty, rolled along for what seemed hours, all life, color, and sparkle.

The Chinese put in a beautiful float, made more so by a bevy of pretty Chinese girls in Oriental costume. Norway presented a Viking ship. New York had the Statue of Liberty. William Penn and the Liberty Bell represented Pennsylvania, and Massachusetts was represented by the Landing of the Pilgrims, on a sumptuous moving stage drawn by horses with gilded hoofs.

✕ California showed the march of development through its human elements: the Padre, the Civil Engineer, and the Farmer. Oregon put in a banner borne by four Robin Hoods, with the inscription "Oregon Glories in San Francisco's Achievement," followed by a lot of animated logs with the bark on, that marched upright on human legs. The Hawaiian  
*Brilliant*  
*Pageantry* float was one of the finest, with the dusky island people, men and women, at their best. There were Indians, Pioneers, Argonauts, the Oakland and the San Francisco City Halls, the Pedro Miguel Locks of the Panama Canal, Don Gaspar de Portola, and the Golden World; all fresh and modern in their conception.

The sham battle at the Race Track involved about three thousand troops with rifles and machine guns, warships banging away in deafening broadsides, Niles aloft in his aeroplane dropping bombs, a fort blown to bits, a torpedo boat hitting a mine and following the fort, a landing party under cover of the ships' guns, the vicious crackling of small arms making the treble to the big fellows across the hard-fought field, desperate rescues of the wounded by the hospital corps of Army and Marines, and finally a review of the survivors by Admiral Fullam, Col. Foote, and President Moore. The spectacle was witnessed by a crowded grand stand and by throngs stretching down the track—perhaps 75,000 in all. And in the evening there was the great naval battle in the Yacht Harbor, between the well-known "Monitor" and the justly celebrated "Merrimac," after the latter had sunk the "Congress" under the guns of Fortress Monroe.

The events of the occasion were far too numerous to narrate, but their joyous character was constantly in evidence. Bands played in the courts all day. Ballroom wax by the wagon-load was sprinkled over the asphalt of the Court of the Universe, and here the crowds danced, as well as in the ballroom of the California Building and on the Plaza in the Zone. Daylight fireworks began as early as 2:35. Charles F. Niles in his new biplane beat the motor boat "Oregon Kid" in a ten-mile race through fog and cloud-rack,

making nearly a mile a minute up and down the  $2\frac{1}{2}$ -mile course before the Marina. Out at the Race Track, "Peter Scott" proved himself one of the greatest horses that ever wore harness, getting round the Exposition's mile oval in  $2:07\frac{1}{4}$ , the best time made by any trotter appearing there, which took the ten-thousand-dollar Exposition purse. Down on the Marina, about the big flag pole, Judge Graham presented the San Francisco Baseball team, alias the "Seals," with that great American *Something for All* joke the "pennant," in return for which Harry Wolverton, in the immortal phrase of Al Joy, "spoke at length, and at length he ceased"; and Hen Berry contributed that novelty recently introduced into American speech by K. C. B., "I thank you." And these were about the only speeches of the day. The dance-mad public almost had its fill. The receipts of the street railway broke all records. There was no crime, and only one fight. A hundred and thirty-five children were lost and returned; and altogether it was a large good-natured, thoroughly successful San Francisco family affair, which was just what the faculty intended it to be. Some grouch remarked that it was a "great day for burglars," but the burglars seemed to have checked their jimmies down town and gone out to dance and relax from the tension of their labors.

San Francisco Day was altogether a grand and thrilling and inspiring occasion. It lifted the attendance total over the 16,000,000 mark. It brought in over \$86,000 in gross concessions receipts, of which the Exposition's percentage was about \$15,000. This more than covered the necessary preliminary expenses, and left the admissions revenue clear, and that came to about \$125,000, which may be regarded as the net financial return of the day, because the utility collections would have been about the same as on any other date. But no mere statement of dollars-and-cents can ever represent the joyous inspirations the occasion contained for every San Franciscan and friend of San Francisco.

## CHAPTER XXIX

### OLD FAVORITES RETURN

**T**HE first of November had been Western Farmers Day and Middle West Farmers Day, and the beginning of Agriculture Week. The railroads coöperated in advertising these attractions for agriculturists, and the events that were set for this week and for the rest of the season gave good support to the interest excited. The Cattle Show had just ended, but the Sheep, Goat and Swine Show opened on November 3, to run to the 18th. November 3 was also Agricultural Implement Day. November 4 was Food Products Club and Dairy Day, and American Shropshire Registry Association Day. November 5 was American Berkshire Congress Day, and there were harness races. November 6 was Silo Day, and the Apple Contest opened in the Palace of Horticulture, to run until Closing Day. On November 7 came the prize goat milking contest. All these things were calculated to appeal to the farmer, and they did, as much as the Fall Fashion Show that was staged in Festival Hall during the week of November 8 appealed to the farmer's wife, and everyone else's wife—and daughter and sister and mother and aunt and female cousins, and any other relatives of that gender you might have down to the age of three years.

Philippine Day was celebrated on November 4, with Manuel L. Quezon, delegate to Congress from the Islands, as the guest of honor in the President's official entertainment dining room, and Dr. Francisco Liongson acting as Chairman of the exercises at the Pavilion, where a tree was planted, and where Delegate Quezon received a casket of Tower jewels.

The following day the National Exposition Commission entertained the Italian Commission at a luncheon at the Fairmont Hotel.

Victor Herbert, composer of many popular operatic scores, led a large orchestra in Festival Hall during the first week of November, to the delight of thousands of music lovers.

Early in November the Exposition crowds were treated to that rarest phenomenon in human affairs, the return of a departed hero. Think of all the idolized figures that have walked out of the pages of history never



**EVENING UNDER THE EUCALYPTI**



to return—Barbarossa, the Fair God, and all the rest of them—leaving peoples who believed their hopes and were certain the idol would come back, and were disappointed—and you will glimpse the satisfaction with which San Francisco heard that “Art” Smith really was coming back. Hardly in Barbarossa’s class? Perhaps not. Yet Barbarossa never got any higher, nor perhaps, was he more favorably known to more people in his day. We doubt if the old homicide would have had the nerve to do a tail slide in a bi-plane, anyhow.

Smith landed at the Ferry Building on November 8, and was met by a surging crowd, with Exposition officials in automobiles, Cassasa’s Exposition Band, four Fadgl cars loaded with personal friends; the whole preceded by a detachment of mounted police. At the grounds *Return of “Art” Smith* he flew about 3,500 feet up in the air, with 75,000 people watching him, looped the loop a few times, and then, pointing his machine head downward, spun ‘round and ‘round on a vertical axis, falling like a stone the while until some of the crowd turned sick and thought he was gone for good. But he caught himself somehow, turned over sideways in the “Jelly Roll” a few times, landed safely, and was chased to his hangar where he had to climb on the roof to escape the crush of handshakers, and where he made a speech telling the San Franciscans how glad he was to be home again, and how good and squatty and homelike the Tower of Jewels looked from above, and how that chapter of a nightmare he had just shown them was the “Dippy Twist,” which he had invented for the edification of a lunatic asylum in Iowa. So the crowds decided he couldn’t be killed and went away satisfied, to come back at night and see him do it again with fireworks attached. It was the greatest demonstration of the control of heavier-than-air craft that had been seen in California down to that time.

One of the most appealingly human events of the whole year occurred on November 9, when Lotta Crabtree, stage favorite of San Francisco’s Golden Era, appeared on the platform of Festival Hall amid some of the friends of her youth, to receive again the plaudits of a San Francisco crowd, and feel once more its sympathy and affection. It brought back the past to many an old resident, to whom the “sixties” and the “seventies” were halcyon days in the life of his city, days tinged with a romance that seemed to make it more beautiful and lovable than any other city could have been. Young mothers sat in that audience to whom Lotta was but a name—the mysterious donor of the ugly but cherished cast-iron landmark, *Our Lotta comes Back* “Lotta’s Fountain,” that was here before they were born and seemed the local equivalent of Charing Cross. And with them sat gray grandames and grandsires to whom Lotta was still a living friend, but whom



they had not hoped to see again. And here she was, having kept pace with life as they had kept pace with it, no longer in the youth she had shared with them, but bringing it back the more vividly, and showing them how lightly the blithe heart can carry the years.

It was the largest audience Festival Hall had held since Edison Day. President Moore gave Lotta the Exposition medal, and she said:

"This is a very, very beautiful occasion. I can't tell you how beautiful it is. It doesn't seem possible that a little speck like me should be so honored. I thank you most sincerely. I—I just can't speak." And so the audience spoke for her by standing up and giving what voice it could to a scattered salvo of ragged, choking cheers, while she brought into commission surreptitiously a little bit of white lace handkerchief—or as surreptitiously as one could dab the mist out of one's eyes with a little white lace handkerchief, standing in the middle of a great big stage in front of nearly four thousand people that refused to look at anything else. And then A. L. Paulsen, Trinity County Commissioner to the Exposition, presented her with a gold nugget from some deep gulch of old Trinity, to remind her of the days when she "played Weaverville"; which it did so effectively that she had to resort to the handkerchief again, dropped it, recovered it before anybody could reach it for her, and wept into it once more.

There were dances of the olden times, on the stage, by artists in costume such as Lotta once had worn. And when the exercises were over, the conventions of the theater or the concert hall or whatever Festival Hall might have been, were thrown to the breezes, and people crowded about the stage and thrust their hands over the footlights to her, and asked her if she remembered this, that or the other rose-colored night in the city of the Days of Gold. And she remembered. How could she forget? They swarmed up on the stage, and Charlie Vogelsang had to rescue her and run off with her in a bicycle chair at last. Yes, there is sentiment, and there is relic worship, in the San Franciscans. Let anyone propose to remove "Lotta's Fountain" and see.

Senator Boise Penrose and forty eminent Philadelphians arrived on November 9 to escort the Liberty Bell back to its permanent shrine in Philadelphia. They were honored by a luncheon, in the President's official entertainment dining room, and a banquet at the Palace Hotel.

The Bell took up its long return journey on the 11th of November. On the 10th it was the recipient of a public farewell, with as much civil and military honor as kings enjoy, including a most significant international homage. The commissions of every Nation as well as every State participating in the Exposition, paid it the tribute of placing a wreath on the

decorated truck before it; for since that voice of bronze had first proclaimed it, Liberty had become the aspiration of all the really civilized world. Addresses were made before the Tower of Jewels. Senator Penrose spoke, and Louis Hutt of the Philadelphia Select Council, and H. A. van Coenen Torchiana, President of the Foreign Commissioners' Association, and Norman E. Mack of Buffalo, New York, head of the State Commissioners' Association; besides President Moore, Mayor Rolph, and Judge Lamar. All night the Bell rested in state beneath the Tower of Jewels, and in the morning, with the largest military escort that had marked any Exposition event thus far, and Exposition officials standing to review the procession at the Van Ness Avenue gate and bid the Bell good-bye, it began its homeward journey; through California, Arizona, New Mexico, Texas, Louisiana, Mississippi, Tennessee, Kentucky, Illinois, Missouri, Indiana, Ohio, Pennsylvania, New York, and New Jersey. Thus the Bell had entered 24 States and traveled approximately 16,000 miles. It cost \$35,000 to bring it to San Francisco and as much to take it home, all expense being borne by Philadelphia except the hotel bills of the escort and guard, who were guests of the Exposition.

*The Bell  
Departs*

The Liberty Bell has made these pilgrimages: 1885, to New Orleans, for the World's Industrial Cotton Exposition; 1893, to Chicago, for the Columbian Exposition; 1895, to Atlanta, for the Cotton States and Atlanta Exposition; 1902, to Charleston, for the South Carolina Inter-State and West Indian Exposition; 1903, to Boston, for the 128th Anniversary of the Battle of Bunker Hill; 1904, to St. Louis, for the Louisiana Purchase Exposition—these besides its flight to Allentown during the Revolution.

Desiring to honor a fellow member that had reflected credit on their calling, the members of the San Francisco Machinery Dealers' Association gave a luncheon to President Moore at Old Faithful Inn, on November 11. It was a most enjoyable occasion, and the guest of honor was made the recipient of a fine marine clock as a souvenir, a piece of machinery he was likely to value quite highly, inasmuch as he was a yachtsman as well as a machinery dealer. This was one of the very few invitations of the sort the President accepted during the operating season of the Exposition. Those present were: O. A. Berger, C. W. Carter, J. Sagen, C. U. Martin, J. N. Gilman, John D. Eby, C. F. Bulotti, A. B. Todd, Jr., Eldredge Green, S. H. Susskind, H. L. Terwilliger, H. G. Mitchell, F. E. Buckley, F. J. Behneman, I. Ehrenberg, E. T. Hewitt, W. A. Hewitt, W. B. Goode, John J. Avis, E. E. Stoddard, A. W. Potts, R. J. Huntington, W. A. Folger, E. A. Rix, R. P. McGrath, H. G. Torley, W. E. Cumback, W. W. Barrett, E. H. Buddington, W. H. Little, W. P. Eichbaum, J. H. Brown, A. L. Young, N. A. Root, J. W. Berger.

Various nations and States planted various sorts of tree at the Exposition, but when it came to California's own day, there was but one sort to plant and that was California's own tree: the redwood, *Sequoia Sempervirens*, inhabitant of the deep-soiled valleys in the moist coast region of the State

and not to be found elsewhere. The California Day exercises *The State's Birthday* where held in the gardens east of the California Building, on November 20, Hon. Matt I. Sullivan presiding, and the other members of the State Commission, consisting of Chester H. Rowell, Arthur Arlett and Marshall Stimson, being present.

Engrossed testimonials were presented by Vice-President Hale to W. A. D'Egilbert, Commissioner of the California Building, and to representatives of the various counties. A response was made for the counties by Supervisor Richard W. Pridham of Los Angeles. Governor Johnson, with his grandson in his arms, performed the tree-planting ceremony, on the invitation of President Moore, and followed it with an address.

This was Los Angeles Day, and, Mayor Rolph of San Francisco presiding, Mayor Sebastian of the southern city received a commemorative medal from President Moore.



FAREWELL TO THE LIBERTY BELL

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## CHAPTER XXX

### CLOSING SCENES

**L**ARGE attendance had begun to mark the closing months of the Exposition. The public understood that it was passing, and wanted to see all of it that could be seen before the end. Days in which the admissions exceeded the 100,000-mark became more and more frequent, and this without special attractions. The weather was fine and invited people out of doors. The financial success of the undertaking, confirming all promises and confirming too, the general appreciation of the Exposition's beauties, its grandeurs and its usefulness, became more and more apparent in successive public statements from the Comptroller. Travel from the East was well sustained, for more and more it had impressed itself on the minds of people in the eastern States that out beyond the Rocky Mountains, beyond the Sierra, in a region of marvelous natural charm, had been created one of the great artistic triumphs of the age. Sundays saw the palaces thronged with crowds that were seriously studying the exhibits and obviously profiting by them—receiving benefits the loss or lack of which would have made a Sunday-closing law no less than a tragedy.

As the season grew old, a passion for saving all the beauty of buildings and setting that could be saved seized on members of the community, and discussions of the question became frequent at clubs and social functions and appointed meetings. Projects were canvassed with the aid of the architects and engineers, and ways were sought for raising funds to buy lands or get them from the Government, and to put some of the buildings, especially the Palace of Fine Arts, into more durable condition. The Exposition Preservation League was organized.

The publication in mid-November of the Closing Day program brought to the public a keen realization of the approaching end. The almost simultaneous announcement that the Division of Works had completed plans for wrecking the Exposition buildings and would soon be ready to let cold-blooded contracts for this destruction acted like an alarm. *As the End Approaches* The 17,000,000 mark in attendance was reached by November 19. Ten days added another million. Thousands of visitors signed a

petition in the vestibule of the Palace of Fine Arts for the preservation of that structure, and a movement began, to turn the California Building into the San Francisco State Normal School.

A sunset glow was flung across these closing weeks of the season by the sumptuous function listed on the calendar as Guatemala Coffee Day, held on Saturday, November 20 in honor of President Manuel Estrada Cabrera by the Association of Coffee Planters of the Central American republic, through their representative, and President Cabrera's special envoy, Adolfo Stahl. In lavishness it far exceeded anything that had gone before in the whole life of the Exposition. It attracted the largest throngs of people that had thus far attended any foreign celebration in the grounds, and wound up in a banquet and ball in the California Building that suggested the profusion of an imperial hospitality. The accommodations of the Guatemala Pavilion had to be augmented by a huge tent pitched on the lawn. A reception was held in the Pavilion in the afternoon, and another at the same time in the tent. Each guest received a souvenir package of Guatemala's proudest product, coffee; and something like 50,000 packages were distributed. Commissioner General Flamenco planted a ceiba tree brought from Guatemala in honor of the occasion, and President Moore presented Mr. Stahl with a casket of novagems.

In many respects the banquet in the evening, to something like 340 guests, in the reception room of the California Building, was the most brilliant and beautiful affair of the sort that had been seen in the State. The decorations made the place look like a tropical grove, with orchids and American beauty roses predominating amid the wealth of bloom. Festooned about every pillar and balcony rail were fruit-laden vines. The

*Pride of Guatemala* flags of Guatemala and the United States were in evidence together, indicating the international significance of the affair.

And here and there amid the foliage were specimens of the quetzal bird, the Guatemalan emblem of Liberty, a rare and beautiful creature with plumage of tropical brilliance, found only in the volcanic region of Central America.

Adolfo Stahl presided as Toastmaster in behalf of President Cabrera and the Guatemala coffee planters. The speakers at the dinner were: President Moore; José Flamenco, Commissioner General of Guatemala; William Bailey Lamar, National Exposition Commissioner; Arthur Arlett, representing Governor Johnson; Mayor Rolph; Dr. Juan Padilla of the Guatemalan Commission; and V. R. Beteta, Honorary President of the International Press Congress.

Eloquent tribute was paid by the speakers to President Cabrera for his

able administration of the Central American Republic. An international toast was drunk to the Presidents of the United States and Guatemala.

The dinner was followed by another reception, after which several hundred guests danced until morning to the music of the now famous Marimba.

During the closing days of the season, several special exhibit attractions presented themselves. The Apple Contest was on in the Palace of Horticulture, and on November 24 the Winter Shrub and Berry Show opened to run with the Apple Contest until Closing Day.

On November 18 the Poultry Show opened in the Motor Transportation Building, and drew large crowds, with its exhibits of fancy and utility breeds, and of incubators, brooders, special egg feeds and other things in which fanciers and poultry farmers were interested. It continued until November 25, and was the largest poultry show ever held in the world. No one can be altogether indifferent to poultry. To many a weary city man it seems to spell emancipation; and as George Ade has remarked with his usual perspicacity, "we have all had that chicken dream." The Motor Transportation Building was very large, but it was *Birds of Promise* jammed with people. It seemed as though everyone that came in the gate had to see the birds, and they proved one of the greatest drawing cards of the Exposition. The Pigeon Show was put on at the same time, and formed a large part of the attraction.

Thanksgiving Day, November 25, was also made North Beach Day, with aquatic sports off the Yacht Harbor, and games on the Marina. There were exercises in the Court of Abundance, at which the North Beach Promotion Association received a medal. A thousand entrance tickets were given to the poor by the Exposition and distributed through the Police Department; the Exposition was made real for many to whom it had been but a name.

But Thanksgiving Day brought its keen regrets, as well, for it saw the departure for Mexico of that fine and dependable element of the Exposition, the United States Marines. Crowds went down to the little Presidio wharf, west of the Oregon Building, to see them embark on the cruiser "San Diego," then riding in the stream. Like all departures, the sight was tinged with sadness, but especially so under the circumstances, for it showed that things were beginning to break up, that the end of the Exposition was approaching, and that the outer world of stress and trouble had thrust its hard hand into the peace and beauty of the Walled City and taken part of its life before its time.

Saturday, November 27, was the Day of France and Belgium, when the



neutrality of a great International Exposition so narrowly escaped irreparable fracture. The French and Belgian Commissioners were guests of honor at a Director's luncheon in the President's official entertainment dining room. The company made pilgrimage to the Fine Arts Rotunda, where wreaths were placed on the statue of Lafayette, and directly afterward the celebration was held at the French Pavilion. Vice-President William H. Crocker presided, and the leading address was made by W. B. Bourn. There must have been 5,000 people in attendance, and when Bourn in the course of his oration shouted "Is America neutral?" they hurled back a storm of "Noes!"

*Thin  
Neutrality*

"France is fighting," said Bourn, "not so much for her country and her homes as for humanity. Let every American search his heart and soul to see where he stands. The representatives of glorious France and martyred Belgium will take back with them the heart of every true American!"

President Moore presented Commissioner Tirman of France and Commissioner Drion of Belgium with caskets of Tower jewels, and said:

"The most significant thing in the Exposition, something that speaks with a meaning that stands over and above all the rest, is the Belgian section. As the Belgian people were forced from their homes, they were forced into the hearts of humanity. There they will remain forever." And said Commissioner Francis Drion, responding for his compatriots:

"They say that blood is thicker than water, but I wish to say that Belgian gratitude is thicker even than blood. And to California particularly we are indebted. Herbert Hoover, whose name is blessed above all by 8,000,000 Belgians, comes from California."

Messages from the Minister of Commerce at Paris and from the French Ambassador at Washington were read, congratulating the Exposition, and responses from President Moore to the King of the Belgians, and the French Minister of Commerce. The French Commission presented the fine French library of 6,500 volumes that had been exhibited at the Exposition to the University of California, and the gift was accepted by Prof. Charles Mills Gayley, head of the English Department. Bruce Porter, a member of the committee of the "Friends of France," which had assisted in making the day a memorable success, also spoke.

The Exposition had been built and operated by a close-knit organization that by this time had begun to take on the appearance of one great family. And the family feeling was accentuated by every day that brought nearer the closing hour and the time of parting. The President could not escape it. He had experienced the loyalty and the strong support of the whole executive wing through months and even years of anxiety, and in one



FIELD DAY OF THE CALIFORNIA KNIGHTS TEMPLAR



threatening little crisis after another—a loyalty that, in the writer's opinion, no one but he could have inspired in such measure, but a loyalty that was all the more real and reliable for that. He felt that from the Exposition itself to the men and women whose devotion had been so vital a factor in its creation and success, some recognition was due that would mean more than mere words or bronze medals, something that should be infused with more of the sentiment of fraternity, the bond that had grown out of long association and the devotion of hundreds of individuals to the service of the same ideal. He determined on a huge Exposition "family dinner." It had never been done by an exposition before, but no such fact had thus far deterred this Exposition from any course that seemed wise and good.

*A Family  
Dinner*

The dinner was given by the President and Directors at Old Faithful Inn, on November 29. About 500 were present. They were seated in groups, with members of the Directorate. The President acted as Toast-master, and with deep emotion expressed his appreciation of what the workers had contributed to the grand and happy outcome. His announcement that the attendance had passed the 18,000,000-mark at 4 o'clock that afternoon, evoked those wild cheers that are the best vent of pent-up feeling. He read a telegram from Director Esberg, expressing regret that he could not be present, and then called in succession on Vice-Presidents Hale, de Young, Crocker, Sloss, and Hellman, on the Director-in-Chief of Foreign and Domestic Participation, Dr. Skiff, on Director of Works Connick, on Director of Exhibits Baker, and on sub-Director W. T. Sesnon for addresses. The warmth of feeling expressed for and by the little army that had fought so long and hard together for the success that had finally come was a gratifying thing to everyone present. The affair itself was a tribute to the executive organization, but there were more personal tributes to this or that individual whose especial talents or spirit of service had been conspicuous. It was one of the most intimately delightful occasions of all the Exposition year, and it sent every member of the family home feeling that his or her labors had been well worth while.

Other official events of November were:

International Congress of Women Day, Middlewest Farmers' Day, Fall Harness Meet, November 1; World's Light Harness Races, Sacramento County Teachers' Institute Day, Dances by pupils of Miss Wyatt, November 3; University of Washington Day, Zone of Plenty Day, Anti-Cigarette League of America Day, November 5; Knights Templar Field Day, Union Engineers' Day, Helen Keller Day, San Francisco Teachers' Association Day, Silo Day, American Hampshire Swine Herd Association Day, Houdini, the "Handcuff King," performance on the Marina, November 6; American Football game on the Marina,

Dances by pupils of Miss Abie Tilsley, November 7; American Federation of Labor Day, National Florence Crittenton Conference Day, World's Light Harness Races, November 8; Angora Goat and Mohair Growers Association Day, November 9; Hawaiian Pineapple Day, Joaquin Miller Day, National Guard Association Day, A Night in Hawaii, November 10; Exposition Boxing Tournament, World's Light Harness Races, November 11; Exposition Boxing Tournament, World's Light Harness Races, November 12; Abraham Lincoln Day, National Grange Patrons of Husbandry Day, Monticello Seminary Day, Liberal Arts Exhibitors' Gift Day, Psychological Society of the New Civilization Day, World's Light Harness Races, November 13; American Football game on the Marina, November 14; George Washington Day, National Society Children of the American Revolution Day, November 15; United States Naval Training Station Day, San Joaquin Valley Day, American Poultry Association Day, The Dollie's Frolic (Miss Ida Wyatt and pupils), November 16; Arkansas Sponsors' Day, The Dollie's Frolic, November 17; League of American Pen Women Day, November 18; New Orleans Day, November 19; Key System Day, North Bay Counties Day, Montana Apple Day, Handicap Track Meet, Rugby Football game on Marina, November 20; Panama-California Exposition Day, San Francisco Convention League Day, November 23; Junipero Serra Day, American Cornish Club Day, November 24; North Beach Day, Automobile Day, November 25; United States Navy Day, San Francisco Administration Day, Commodore John Barry Day, Ohio State University Association Day, November 26; Barbecue for Enlisted Men of the Army and Navy, American Football Game on Marina, November 28; United States Army Day, Electrical Prosperity Week, Pet Stock Show, Cat Show, November 29; Fire Department and Police Department Day, Games on the Marina, November 30.

## CHAPTER XXXI

### DECEMBER

**H**ONDURAS, first to erect a foreign pavilion, was one of the last foreign nations to celebrate officially. This was on December 1.

Dr. Timoteo Miralda, then Commissioner General, planted a native Honduran pine tree in the Pavilion garden, and received from President Moore a casket of Tower jewels. Mayor Rolph, Judge Lamar, and General Fernando Somoza Vivas, who had become Secretary to the Commission, made addresses. The ceremonies were followed by a ball at the Palace Hotel to the foreign and State commissioners.

The Woman's Board wound up its social activities with a reception, dinner and dance to Maj. Gen. and Mrs. Arthur Murray. Mrs. Phoebe A. Hearst presided at the dinner, at which no speeches were made.

On December 2, the Greek Commissioner General, Dr. Vassardakis, held a celebration in honor of King Constantine—and in the name of his sovereign donated to San Francisco the fine collection of casts of sculptures in the Greek Pavilion. At present writing it stands in the Palace of Fine Arts.

So affairs approached Closing Day. The final week was designated "Electrical Prosperity Week," and a local committee of which Director John A. Britton was Chairman set about arranging a celebration of the advancement of the art of applied electricity, with honors to the great discoverers of its laws, the whole to conclude with an electrical pageant on the night of the closing of the Exposition. This turned out to be a *Electricity Parades* resplendent moving spectacle, partly commercial, but none the less beautiful and wonderful in the designs of the floats and in the softly radiant effects of their illumination.

Automobile races had been scheduled for Closing Day, but the rains had softened the track to such a degree that they had to be abandoned. A souvenir badge was designed, to be sold at 50 cents, which would permit the wearer to go in and out of the grounds at will on December 4. It bore a picture of the Exposition scene, hanging by a ribbon marked "Closing Day, Saturday, Dec. 4, 1915," from a bar that said "Good-bye," between two

small silhouettes of the "End of the Trail." The San Francisco Day Committee was persuaded to serve as the Closing Day Committee.

For fitting observance in some expressive form, a ritual of the occasion, the President called on Lawrence W. Harris, as he had called on him several times in the course of the Exposition's development and active life, always with good results, and Mr. Harris composed the allegory of the noonday ceremonies and the rather delicate bit of play-acting with which the exhibit palaces were closed—the buglers, the "Town Crier" in colonial costume, and all the rest of it. *Preparing for the End* President Wilson had been asked some time before to express the idealism of the Exposition in the form of a toast to be drunk the world around as the clock should strike the hour of noon at San Francisco on December 4. His response was in hand, and copies of it were sent into every civilized part of the globe in preparation for a bit of ceremony in which all the world might join as a merited tribute to the great agency of advancement just about to end its active labors.

Following the same idea, letters were sent to State governors, to leading delegates in the 900-odd congresses, conferences, and conventions that had gathered here, to United States Senators and Representatives, to leading officials of transportation lines, and of the great insurance companies, to lists of newspaper editors that had been helpful to the Exposition, to eminent men that had visited it, to the principal exhibitors, notifying them of the time the President's toast would be drunk, and inviting them to send or bring a brief expression of their sentiments toward the Exposition and what it might reasonably be expected to do for the cause of human betterment and world progress. So strong a hold had the great enterprise taken on the imaginations of men of vision and intellectual power that they responded by hundreds; and their responses, fervent and strong, became the volume published shortly after the close, entitled "The Legacy of the Exposition, an Interpretation of the Intellectual and Moral Heritage Left to Mankind by the World Celebration at San Francisco in 1915."



CADETS FROM YERBA BUENA NAVAL TRAINING STATION





## CHAPTER XXXII

### A LONG SEASON OF SPORT

**T**WO series of occurrences of especial interest demand separate presentation before we leave the events of the Exposition season: the athletic, and the rifle shooting contests.

The Exposition athletic season opened under direction of the General Athletic Committee, soon after the opening of the Exposition itself, with the Amateur Athletic Basketball Championships, played off in the Olympic Club's court, February 22 to 25 inclusive. There were some fine nights of this exciting indoor sport, with large audiences in attendance. On the first night the Oakland Y. M. C. A. team beat the Illinois team, Whittier College beat Mount Angel of Oregon, and St. Mary's beat the second Olympics. On February 23, the Olympic team won over St. Ignatius, and Whittier defeated the Los Angeles Y. M. C. A. The third night the Olympics beat the Oakland Y. M. C. A., and Whittier beat St. Mary's. The finals were played off on February 25, and the Olympics won the championship by defeating Whittier 26 to 16. The Olympic team consisted of Berndt and Kemp, forwards, J. Gilbert, center, and R. Gilbert and Miller, guards. The Whittier team had, as forwards, Sharpless, Douglas, and Spicer, center, McBurney, and for guards, Cox and Chambers.

*Olympics  
Victors*

The Exposition Track and Athletic Field was opened by the St. Patrick's Day games. Fred Murray of Stanford University won the 220-yard dash in  $21 \frac{1}{8}$  seconds, but with a strong wind behind him. He won the high hurdles in  $15 \frac{1}{8}$  seconds, and the 100-yard dash in  $10 \frac{1}{8}$ . For Fred, this was taking it easy.

In the quarter-mile, Perkins of the Olympic Club broke the tape  $54 \frac{3}{8}$  seconds from the crack of the gun. The mile was slow; won by Hunter in 4:50.

Denny O'Connell heaved the 56-pound weight 19 feet, 1 inch.

George Horine, former world's record holder in the high jump, won the three standing broad jumps at 31 feet,  $11 \frac{1}{2}$  inches.

J. F. Ryan tossed the seven-pound weight 73 feet, 7 inches.

On the Marina there was an Irish hurling game, and a Gaelic football game between teams from San Francisco and Oakland.

A national gymnastic competition under Exposition auspices, the Amateur Athletic Union Championships, drew to Y. M. C. A. Hall on Golden Gate Avenue, some of the greatest gymnasts of the country—such men as Franz Kanis, of the Newark Turn Verein, Peter Hol of the Brooklyn Norwegian Athletic Club, and Curt Rottman of the Baltimore Turn Verein. These men were the survivors of tryouts held by the Amateur Athletic Union.

*Gymnastic  
Contests*

This was a two-evening event, held March 26 and 27. Kanis proved himself the king of American turners, winning on the horizontal bar, the side horse, and the parallel bars, while Hol, seven years champion of Norway, won on the long horse. Kanis won the first night's competition. The second evening, Joe D. Gleason won on the rings, J. Lester McCloud at Indian clubs, J. T. Dunn at tumbling, and Rudolph Illing at rope climbing.

The Pacific Athletic Association Wrestling Championships were held at the Exposition Auditorium on March 29. Over 30 wrestlers contested, in 24 matches. These champions emerged: 115 pounds, Howard Browne, University of Nevada; 125 pounds, George Iki, the Japanese, of the University of California; 145, W. Walter, of the Olympic Club; 158, R. T. Hazzard, University of California; 175, C. E. Allen, Jr., Olympic Club; heavyweight R. D. Thompson, Olympic Club.

The Exposition Athletic Field and Track were dedicated on April 9, when the two-day Pacific Coast Interscholastic Track and Field Meet began. Scores of young athletes paraded the Track, preceded by the Exposition Band and followed by the Columbia Park Boys Band; and President Moore gave them a heart-warming talk, and State Commissioner Chester Rowell, for Governor Johnson, told them how much they reminded him of the energetic young men of ancient Greece, and Director Mullally, as Chairman of the Exposition Committee on Military Affairs, Special Events and Athletics, accepted the Stadium for the Committee, and expressed the hope that all the events there would be properly fair and sporting. Only trial heats were run, the real fights being reserved for the day following.

*Dedicating  
the Field*

Lowell High School won the meet, and captured the first championship event on the ground. The individual star of the day was Martin House, of Riverside, who scored 15 points by victories in the broad jump and the hurdle races.

The Far Western Wrestling Championships, held April 12 and 13 at the Exposition Auditorium, brought out a lot of good men for 16 bouts, and John

J. Humerick, of the Los Angeles Athletic Club, threw George Iki, of the University of California. Edgard Frank, of the Multnomah Athletic Club, beat Humerick the following evening, securing the far western championship in the 125-pound class. The other far western champions that came out of the tourney were: 108 pounds, L. H. Mueller, Pacific Association; 115, Frank Glahe, Pacific Northwest; 135, Oliver Runchey, Pacific Northwest; 145, David Burns, Pacific Northwest; 158, George F. McCarthy, Pacific Northwest; 175, C. E. Allen, Pacific Association; and Thomas S. Thomas, Intermountain.

The Far Western Boxing Championships followed almost immediately, on April 15 and 16, at the Auditorium, and were won by these contestants: 108 pounds, Frank Farren, Pacific Association; 115, W. Hughes, Pacific Association; 125, H. Gleason, Pacific Northwest; 135, John Moretto, Pacific Association; 145, C. Gaviati, Pacific Association; 158, V. Sontag, Pacific Northwest; 175, R. Peterson, Pacific Association; heavyweight, W. J. L'Heureux, Pacific Association.

The Amateur Athletic Union Wrestling Championships, on the 17th and 19th of April, at the Olympic Club, had some 60 entries, and resulted in the retention of three titles by the Coast. The new national champions were: 108 pounds, Richard Goudie of the Lima, Ohio, Y. M. C. A.; 115, Frank Glahe of the Spokane Athletic Club; 125, Speros Vorres of the Greek Olympic Athletic Club, Chicago; 135, Oliver Runchey of the Seattle Athletic Club; 145, David Burns of the Spokane Athletic Club; 158, Ben Rubien, Chicago Hebrew Institute; 175 and heavyweight, Earl Craddock, Chicago Athletic Association.

The Panama-Pacific International Exposition Boxing Championships, May 6 and 7, were the largest, and from a boxing point of view the best amateur boxing tournament ever held in the city, and attracted entries from New York, Boston, Philadelphia, Brighton, Mass., Cleveland, Chicago, Kansas City, Seattle, Malden, Mass., Dorchester, Mass., and other eastern cities where the sport is alive.

The best amateur boxers in the country contended. Some thrilling battles occurred in the Auditorium. Four champions slipped their hold on their titles. Through the Olympic Club representatives, three national championships went to San Francisco. New York took two, and Philadelphia, Seattle, and Oakland one each. The ultimate victors were: 108 pounds, Matty Herbert, Union Settlement Club, New York; 115, John Maloney, St. Rita's Athletic Club, Philadelphia; 125, Henry Gleason, Seattle Athletic Club; 135, John Moretto, Olympic Club, San Francisco; 145, A. Ratner, Young Men's Hebrew Association,

*The Glove  
Events*

New York; 173, George Meyers, Olympic Club, San Francisco; 175, Rudy Peterson, Olympic Club, San Francisco; heavyweight, William J. L'Heureux, Y. M. C. A., Oakland. Phil Wand and John Kitchen, Jr., were the judges, and Stanley Fay was referee.

The University of California won the sixth annual Track and Field Meet of the Pacific Coast colleges, at the Exposition Field on May 8, with 36 points. Stanford scored 31, Oregon Agricultural College 18, the University of Oregon 12, the University of Santa Clara 11, University of Southern California 2, University of Washington 5, Washington State College 4, University of Idaho 2, and St. Ignatius University 1.

The Exposition Fencing Championships were settled at the Olympic Club, May 24, 25, and 26. The contests opened with matches between women students of the University of California and Stanford University. First prize was taken by the University of California team, composed of Misses Anita and Lyba Sheffield and Edith Logan. Miss Dorothy Metz of Stanford won all her bouts, scoring 15 for her team. In the individual contests for women Miss Frances Odenheimer, of the University of California, won the championship.

Capt. Ramon Fonst of Havana, left-handed swordsman, won with the foils, fencing rapiers, and gentleman's sabers.

The Panama-Pacific International Exposition Tennis Championships began on July 10 at the California Lawn Tennis Club. R. Norris Williams was there to defend his title, and the games attracted such experts as Hugh Keilcher and Joe Tyler of Seattle, Dean Mathey the Princeton star, Watson Washburn of Harvard, Dr. J. O. Downey, of Philadelphia, Thomas Bundy, of Los Angeles, and Mrs. Bundy (formerly May Sutton), George M. Church, of Princeton, Laurence Curtis, of Harvard, and of course, the local cracks, Maurice E. McLaughlin, the former world's champion, Morgan Fottrell, William Johnston, Dr. Melville F. Long, John R. Strachan, and Clarence J. Griffin.

The singles championship was won by McLaughlin of San Francisco, after a warm contest with William Johnston of the same well-known city. The other champions were: men's doubles, W. M. Johnston and J. R.

Strachan; women's singles, Miss Anita Myers. This series ended July 17. On the 18th, team matches followed, in which Pacific Coast players defeated easterners in five out of six events. McLaughlin beat Williams, Johnston beat Church, Strachan beat Washburn, and Mathey beat Bundy. McLaughlin and Bundy beat Church and Mathey; and Johnston and Strachan beat Williams and Washburn.

The Panama-Pacific International Exposition Swimming Championships



COURTESY GENERAL ELECTRIC COMPANY

## EVENING IN THE COURT OF THE SEASONS



were held at the Sutro Baths on July 16 and 17 and resulted in three new world's records and two new American records.

Duke P. Kahanamoku, of Honolulu, won the 100-yard event in  $54\frac{2}{5}$  seconds (which he afterwards lowered to 53), the fastest time ever made indoors. Michael McDermott won the 200-yard breast stroke in  $2:49\frac{2}{5}$ , lowering his own mark. In the 300-yard relay, the Illinois Athletic team, consisting of Perry McGillivray, William Vosberg, Harry Helmer, and Arthur Raithel, set a new world's mark of  $2:42\frac{2}{5}$ . Ludy Langer, of the Los Angeles Athletic Club, beat Perry McGillivray in the 500-yard event and set a new American mark of  $6:13\frac{4}{5}$ . Miss Frances Cowells, of San Francisco, broke the American record for 220 yards, winning in 3:20. Miss Cowells also won the 100-yard dash for women. The high diving contest was won by Louis Balbach of the Multnomah Athletic Club of Portland, Ore.

By organizations represented, the score stood: Central Association 34, Hawaiian 28, Pacific 25, Pacific Northwest 8, Southern Pacific 8, Middle Atlantic 3, Metropolitan 1.

Ludy Langer, of Los Angeles, won the open-water quarter-mile Amateur Athletic Union swimming championship in the Exposition Yacht Harbor, on July 19, finishing in  $5:32\frac{1}{5}$ , which broke the American record for this distance outdoors. On July 21, Langer broke the outdoor American record for 880 yards, paddling the half-mile in  $12:08\frac{3}{5}$ . *Langer does not Linger* Certainly Mr. Langer was a shark at this liquid locomotion game, for on July 23 he broke the American open-water mile record, in the Yacht Harbor, making the trip in  $24:59\frac{1}{5}$ . It was the fifth time in seven days he had broken an American swimming record. He did it with the Australian crawl. Joe Wheatley of New York finished second in the mile.

Bud Goodwin of New York, won the annual open-water long distance swimming race of the Amateur Athletic Union, in the Bay off the Exposition Yacht Harbor on July 24, making approximately three miles in one hour, 38 minutes and 39 seconds. The National High Diving Championships were held at the yacht harbor from a 16- and a 27-foot stand, and the title went to Albert Downes, of the New York Athletic Club.

The swimming program was brought to a close on July 25 in the lagoon in front of the Press Building. There were six races. Arthur Raithel, of the Illinois Athletic Club, won the 54-yard dash, but was beaten by George Cunha, of Hawaii, in the 108. Norman Peters, of San Francisco, won the 54-yard race for boys under 105 pounds, beating James and Dick Eaves, of Australia. Miss Ethel Daly beat Miss Alice Goodman in the girls' race. Harry Hebner, American champion, beat Max Mott in the 54-yard back



stroke. The 54-yard dash for boys under 80 pounds was won by E. Schofield of the Y. M. C. A.

The Far Western Championships, July 30 and 31, brought three amateur world's champions before the Exposition public: Fred Kelly, who could do 120 yards of the hurdles in 15 seconds, Howard Drew, who traveled 100 yards on his own legs in  $9\frac{3}{8}$ s, and George Parker who could cover 220 yards in the same manner in  $21\frac{1}{8}$ s.

A "modified Marathon" of  $12\frac{3}{8}$  miles around the horse track was captured by Ted Johnson of the Denver Athletic Club, running for the Rocky Mountain Association, on July 30.

On the following day some new records would have been established had it not been for the fact that the sprinters had a strong wind at their backs which had to be credited with doing part of the work. With this assistance Fred Kelly tied his 120-yard hurdle record, 15 seconds flat; Frank Sloman took the quarter-mile in  $47\frac{2}{3}$ s; Fred Murray kited the 220-yard, low hurdles, in the world's record time of  $23\frac{3}{8}$ s, and Robert McBride, the Denver schoolboy, ran 220 yards in 21 seconds flat, beating Drew by about four yards. This would have been a world's record if it had been made without

*Rapid Transit* the wind. A. F. Muentner, of the University of California, would have made a world's record at the 440-yard hurdles if he had made his time on a windless day, for he passed over the sticks in  $53\frac{3}{8}$ s. The effect of the wind could be seen, adversely, in E. M. Bonnett's half-mile performance. He seldom allows himself more than two minutes for this little journey, but the wind in the back stretch held him to  $2:1\frac{1}{8}$ s.

The events included the jumps, hammer, weights, pole vault, discus, shot, and javelin. Five associations were entered and the meet was won by the Pacific, against the Southern Pacific, Pacific Northwest, Rocky Mountain and Intermountain.

The Junior and Senior Amateur Athletic Union Championships, fought out at the Exposition Stadium August 6 and 7, and both won by the Olympic Club of San Francisco, were among the greatest athletic events in American track and field history. They attracted some of the country's great stars to the far western orbit—such men as Joe Loomis, 100-yard champion, Ted Meredith of Philadelphia, 440-yard champion, Joie Ray of Illinois, and Alba Meyer, Abel Kiviat, and Hannes Kolehmainen of New York, cracks at long distances, the latter an Olympic winner; and Norman Taber of Boston, the world's record holder for the mile run. New York also sent on Charles Pore, Nick Gianapolis, Willie Kyronen, H. Honohan and Walter Bursch. There was C. W. Bachman of Notre Dame University, and A. Mucks of the University of Wisconsin, who was looked upon as a sort of successor to Ralph

Rose. There was Desmond, the colored wonder from Chicago, who had been credited with going a quarter under 48 seconds. There was Platt Adams the Olympic broad jumper. There were such 15-second hurdlers as Simpson of the University of Missouri, Fred Kelly of the Los Angeles Athletic Club, and Fred Murray, Olympic Club; although not many, for 15-second hurdlers do not grow in every back yard. There were H. Irons and T. H. Blair, the quarter-milers, and S. Landers the pole vaulter. New Orleans sent a strong contingent; such men as D. Griffin, who had an altitude mark of 6 feet 1 inch in the jump; and many swift and strong men came from Cincinnati and other points. Never before in this country did so many first magnitude luminaries of athletics attempt to shine in the same firmament at the same time.

A week before the events, 388 entries had been made. The total came to 791. The public interest was widespread and intense, and large audiences filled the grand stand on both days. Tickets were distributed to the school children of the city, entitling them to enter the Exposition grounds for 15 cents, and to see the games for nothing. There was a large sprinkling of Naval Cadets from the United States warships, and the boxes were bright with the uniforms of Army and Navy officers. War-ship bands were on hand. Again the wind fought the watch and assisted in setting up some fine marks, which on that account were useless for record purposes, although the evident speed and the game-ness with which the contests were waged furnished the crowd some grand excitement.

*Interest  
Runs High*

The Junior Championships were won by the Olympic Club of San Francisco, by one point. By organizations the tourney came out thus: Olympics 28 points, Chicago Athletic Association 27, Los Angeles Athletic Club 24, New Orleans Athletic Club 21, New York Athletic Club 14, University of Notre Dame 11, Caledonian Club of San Francisco 10, Cincinnati Chamber of Commerce 10, Denver Athletic Club 8, Brigham Young University 8, Multnomah Athletic of Portland 6, Salem Crescent Athletic Club of Brooklyn 5, University of Chicago 5, Rock Island High School 5, Illinois Athletic Club 4, Millrose Athletic Club 3, Pittsburg Athletic Club 2, Mississippi Agricultural College 1, unattached 3.

The big sensation of the Junior Meet was the 5-mile grind in which Oliver Millard, of San Francisco, beat Charles Pores, of the Millrose Club, Joe Organ, of the Pittsburg Athletic Association, and H. Honohan, of the New York Athletic Club. They finished in that order, and the winner's time was 26:33.

Frank Sloman, of the Olympic Club, ran the quarter mile in 47 seconds,

equaling the world's record—had it not been for the wind. Robert McBride of Denver ran 220 yards in 21 seconds flat, which, without the wind at his back, would have been a world's record. A. F. Muentner of the Olympic Club skipped over the hurdles for 440 yards in 54 seconds. A few days before, he had done the same thing in 53<sup>3</sup>/<sub>8</sub>.

The other winners in the Junior Championships were: 100 yards, R. Morse, Salem Crescent Athletic of Brooklyn, 9<sup>1</sup>/<sub>8</sub>; 880 yards, E. W. Eby, Chicago Athletic Association, 1:58; three-mile walk H. Fitzpatrick, Young Men's Gymnasium, New Orleans, 8:18<sup>2</sup>/<sub>8</sub>; 120-yard hurdles, Harry Kirkpatrick,

*Junior* Los Angeles Athletic Club, 15<sup>1</sup>/<sub>8</sub>; mile run E. V. Stout, Olympic  
*Winners* Club, 4:42<sup>3</sup>/<sub>8</sub>; 220-yard hurdles, W. Bursch, New York Athletic Club, 24<sup>1</sup>/<sub>8</sub>; 5-mile run, O. J. Millard, Olympic Club, San Francisco, 26 minutes 33 seconds; shot put, Roy Bagnard, Los Angeles Athletic Club, 44 feet 8 inches; hammer throw, J. McEachren, Caledonian Club, San Francisco, 152 feet 2 inches; high jump, C. Larson, Brigham Young University, 5 feet 11 inches; broad jump, Sol Butler, Rock Island, 22 feet 11 inches; discus, C. W. Bachman, University of Notre Dame, 131 feet <sup>3</sup>/<sub>4</sub> inch; hop, step, and jump, S. Landers, Chicago Athletic Association, 47 feet 1<sup>1</sup>/<sub>2</sub> inches; 56-pound weight, T. Dutton, Young Men's Gymnasium, New Orleans, 27 feet 11 inches; pole vault, P. Graham, Chicago Athletic Association, 12 feet; javelin throw, J. C. Lincoln, New York Athletic Club, 168 feet 5<sup>1</sup>/<sub>2</sub> inches.

The Senior Championships were won by the Olympic Club, with 30 points and a comfortable safety factor of six points over its nearest rival, the New York Irish-American Athletic. The audience was said to have been the largest this event ever drew. The 100-yard dash was taken by J. G. Loomis, of the Chicago Athletic Association, in 9<sup>1</sup>/<sub>8</sub>; the 880-yard run by Leroy Campbell, of the University of Chicago, in 2:01; the three-mile walk by H. Renz, of the Mohawk, in 23:10<sup>1</sup>/<sub>8</sub>; the 120-yard hurdles by F. S. Murray, of the Olympic Club, in 15 seconds; the mile run by Joie Ray, of the Illinois Athletic Club in 4:23<sup>1</sup>/<sub>8</sub>; the 440 by J. E. Meredith, of the Meadowbrook Club, in the new world's record time of 47 seconds but owing to wind conditions, ineligible for record; the 220 by R. Morse of the Salem Crescent of Brooklyn, in 21<sup>1</sup>/<sub>8</sub>; the 220 hurdles by F. S. Murray, Olympic Club, in 23<sup>3</sup>/<sub>8</sub>, tying the world's record; the 440 hurdles by W. H. Meannix, of the Boston Athletic Association, in 52<sup>3</sup>/<sub>8</sub>; the hop, step, and jump by Dan Ahearn, Illinois Athletic Club, with the world's mark of 50 feet, 11<sup>1</sup>/<sub>8</sub> inches; the high jump by George L. Horine, of the Olympic Club, at 6 feet and <sup>3</sup>/<sub>4</sub> of an inch; the broad jump by H. F. Worthington, Boston Athletic Association, with 23 feet, 10 inches; the hammer throw by Pat Ryan, of the New



SCENE AT THE DEDICATION OF THE PAVILION OF FRANCE



York Irish-American Athletic Club, with 176 feet,  $2\frac{3}{4}$  inches; the shot put by A. Mucks, of the University of Wisconsin, with 48 feet  $11\frac{3}{4}$  inches; the 56-pound weight by Lee Talbot, of the Kansas City Athletic Club, with 35 feet,  $9\frac{3}{4}$  inches; the discus throw by A. Mucks with 146 feet,  $9\frac{1}{4}$  inches; the pole vault by Sam Bellah, of the Multnomah Athletic Club, who cleared 12 feet 9 inches; and the javelin throw by G. Bronder, of the New York Irish-American Athletic Club, with 177 feet  $7\frac{3}{4}$  inches. Again, the wind prevented the acceptance of any high-water marks.

Here again the main interest centered in the 5-mile run, and it ended in a finish that brought to his feet every man in the grand stand that could get up without help. This was the race that officials of the Amateur Athletic Union said was the finest thing of the sort ever seen. It was close. Hannes Kolehmainen won it by a lip, and he said afterward he knew he had been in danger. He ran the last lap hanging on Oliver Millard's shoulder, letting Millard make the pace. In the back stretch Millard tried to leave him, but the speedy Finn saw his peril. He knew that if *A Warm  
Finish* the gap between them ever opened to three yards he was gone, and he dug his spikes into the cinders and kept it closed. A few yards from the finish he poured out his last ounce of energy, and he had just enough. Six inches would have measured the distance between them when he broke the tape.

According to John Elliott, who has probably timed more runners than anybody else around here, that last lap was run at the rate of  $4:26\frac{1}{5}$  to the mile. The average rate was  $5:10$  per mile, and the time for the whole run  $25:50\frac{1}{5}$ , a new Pacific Coast record, allowed because the wind had to be bucked in the back stretch. Millard finished second, Guy Hobgood of the Multnomah Club third, and Joie Ray of the Illinois Athletic Club fourth. It was a great race.

By organizations, the results of the meet were: Olympic Club 30 points, Irish-American of New York 24, Illinois Athletic Club 21, Chicago Athletic Association 17, Boston Athletic Association 16, Kansas City Athletic Club 13, University of Wisconsin 11, Los Angeles Athletic Club 10, Multnomah Athletic Club 10, New York Athletic Club 9, Salem Crescent of Brooklyn, N. Y., 7, University of Chicago 7, Mohawk 5, Meadowbrook 5, University of Missouri 4, San Francisco Caledonian 4, Notre Dame University 3, Boston Irish-American 3, Long Island 3, Brigham Young University 3, Y. M. G. Club of New Orleans 2, and Millrose Athletic Club of New York 1.

Alma Richards, of the Illinois Athletic Club, a Cornell student, won the Decathlon, or 10-event contest, on August 10, scoring, 6,858.81 points; 400 better than his closest competitor. The national championship 880-yard

relay race was won on the same date by the Chicago Athletic Association team, composed of A. P. Booth, Harvey Blair, H. L. Smith, and Joe Loomis. A modified Marathon of 15 miles was won by Hannes Kohlemainen of the New York Irish-American Athletic Club.

The Olympic Marathon, of the Amateur Athletic Union, was won on August 28 by Edouard Fabre, of the Richmond Athletic Club of Montreal, who covered the 26 miles and 385 yards in 2 hours, 56 minutes, and  $41\frac{1}{2}$  seconds. Hugh Honahan, of New York, took second place, and Oliver Millard, of the Olympic Club, finished third. The course led outside the grounds, through the Presidio and Golden Gate Park, as far away as Ingle-side Terrace, and back by the Zone entrance.

The Exposition held a track and field day for the Service on August 20, and over 400 soldier and sailor boys entered the various contests. The special events, such as the equipment and skirmish race, the shoe race, the obstacle race, and the potato race furnished much entertainment for the spectators.

The Pacific Athletic Association Track and Field Championships were held at the Exposition on September 25. Stanford University won over the Olympic Club, the Caledonian Club, the University of California, and Visitation Valley, in the order named.

The world's interscholastic record for 440 yards was broken incurably by Frank Sloman on the Exposition Track at the San Francisco Athletic League's semiannual meet on October 16. Sloman's time for the quarter-mile was  $48\frac{1}{8}$ . This beat Ted Meredith's time, of  $48\frac{1}{8}$ , which had stood since 1912; although it should be said that Meredith's mark was made on an oval track, and Sloman's on the Exposition straightaway. This meet was concluded in the afternoon at the Golden Gate Park Stadium.

San Francisco Day, November 2, saw a revival of track work at the Exposition, this time on the Marina, where Fred Murray, the national hurdling champion, easily took the 120-yard hurdle race, while Ed. Flote won the 100-yard dash. Jackson, of the University of California, won the running high jump; and the Berkeley High School relay team, consisting of Scissons, Converse, Graves, and Stubbs, took that event from Lowell and Oakland High Schools.

The Exposition arranged an international championship boxing tournament for November 11 and 12, and some of the best amateur boxers in the country came for the battles. There were Meyer Perkle of New York, William Prior of Cleveland, Charles Leonard of New York, Vincent Perkoni of Cleveland, John Karpenski of Cleveland, John Gaddi and William

Springer of New York, and Arthur Sheridan the Brooklyn heavy. There were nine entries from the Olympic Club of San Francisco, two from the Multnomah Athletic Club of Portland, and two from the Seattle Athletic Club. The tourney was held in the Exposition Auditorium, with Stanley Fay as referee, and Robert McArthur and John Kitchen, Jr., as judges.

Meyer Perkle got the decision over Willie Coulston in the 108-pound class. In the 115-pound class, William Prior of Cleveland won; in the 125-pound class, Charles Leonard of New York won; and the other winners were: in the 135-pound class, John Stanton of San Francisco; 145, John Karpenski of Cleveland; 158, John Gaddi of New York; 175, Monte Wolgast of San Francisco; heavy-weight, William L'Heureux of San Francisco.

These were but part of the events of a great season of athletics.

For careful revision of this chapter, the author is indebted to Mr. William Unmack, of San Francisco, the Coast sporting authority and editor of "Unmack's Annual."



## CHAPTER XXXIII

### CLOSE SHOOTING

**W**ILLIAM F. BLASSÉ, of San Francisco, on September 22, during the San Francisco International Shooting Festival held in connection with the Exposition, broke a record that had stood for 11 years, and thereby became the world's champion 200-yard, off-hand rifle shot on the "king" target by a score that is likely to keep him in that position for a long time to come.

Standing clear, shooting a 32-calibre Pope barrel in a Winchester schuetzen mount, with telescope sights and palm rest, the whole weighing about 15 pounds, he put exactly 100 bullets in succession through the 12-inch disc, 200 yards away. Thirty-eight cut the paper within an inch and a half of the center, and 47 within three inches of it. Only 15 struck outside a three-inch radius. The day was clear and the light strong. The performance netted him a score of 223, out of a possible 300—the best made under the conditions of the contest since firearms were invented. Fifteen marksmen competed in this event. Blassé was shooting for about four hours; a long grind, and a fearful test of steadiness and control. The best previous score was 219, which had been made by the late Dr. W. G. Hudson of Yonkers, New York, in 1904.

*Dangerous Precision* The citizens of Emeryville, the suburb in which the festival was held, presented the champion with a diamond-set gold medal, and the California Schuetzenverein took him up to the California House after it was over and crowned him Schuetzenkoenig.

The grand prize shooting tournament for the Exposition year, conducted by the San Francisco International Shooting Festival Association, an organization of all the rifle, revolver, and pistol clubs about the Bay region, was the most important event of the kind since the Third Bundesfest was held at the Shell Mound Range in 1901. It was said that the value of the prizes, contributed by the business men and firms of the vicinity, aggregated \$50,000. Among them were 62 silver goblets and 52 gold medals, and cash prizes to the extent of nearly \$8,000. Entries were numerous: 1,340 tickets for the ring target, 1,681 for the three-inch bull's-eye, 519 for the standard



DEDICATION OF THE ARGENTINE PAVILION



American, and 491 for pistol and revolver—a large and important tournament.

The affair attracted hundreds of participants from all over the United States, and but for the war would have brought here the best shots of Europe. This country, however, produces men of great skill with the rifle, so that the gathering demonstrated the best that can be done with this arm. Such renowned shots attended as Capt. and Mrs. Chris Krempel, and O. Pachmayr, of Los Angeles; Milton Parker, of New Orleans; Thomas Foley, of New York; Max Rosenthal, of Milwaukee; Theodore R. Geisel, of Springfield, Mass.; Carl T. Westergaard, of Chicago; L. C. Moore of Rochester, Utah; Capt. S. W. Forsythe of Washington, D. C.; Count Louis Montmatre, direct from the trenches in Flanders, on leave; D. F. Koch, of Alaska; Charles Braun, of Philadelphia; Fred Trovar, of Milwaukee; and many more of national and wider than national fame.

*Artists of  
the Rifle*

Needless to say, the old San Francisco crack shots turned out in force—Adolph Strecker, William Ehrenpfort, Philo Jacoby, Otto A. Bremer, George A. Pattberg, A. H. Pape, George F. Armstrong, W. G. Hoffman, Henry Fortmann, Capt. J. D. Heise, P. F. Rathjens, J. F. Mues, Otto Lemcke, G. C. Gunther, James E. Gorman, and many more, too many more to name here. Some of these were among the old-timers of the team that won the championship at the Centennial Exposition in Philadelphia in 1876.

The festival took place at Shell Mound Park, Emeryville, a trans-bay suburb, and the members of the shooting clubs marched in a uniformed parade from the California House to the Ferry Building, to open it, on August 8. Arrived on the range, P. F. Rathjens, Golden Jubilee King of the San Francisco Schuetzenverein and President of the San Francisco International Shooting Festival Association, took his rifle and fired three shots, one for the United States and the American flag, which was unfurled at the signal, one for the Panama-Pacific International Exposition, and one for the success of the shooting festival. Inasmuch as they were ceremonial shots, perhaps the score doesn't matter. The late Judge George H. Bahrs, Vice-President of the Association, delivered a patriotic address, and there was a banquet at noon. After that the rifles, revolvers, and pistols cracked steadily almost every day until September 25.

Philo Jacoby won the first goblet in the first rifle competition of the festival, and George H. Seyden the first gold medal. If we remember correctly, Jacoby was a member of that old Centennial team. Otto Pachmayr, of Los Angeles, won the Panama-Pacific Festival Goblet, and Adolph Strecker, former world's champion, and member of the Centennial team, was high

man on the ring target with a score of 72. The second day was distinguished by the winning of a medal by Mrs. Chris Krempel of Los Angeles, champion woman rifle shot of California.

Besides Blassé's great score, George A. Pattberg of San Francisco made 74 out of a possible 75 on the ring target, in the course of the tournament.

Two hundred and thirty-four riflemen shot on the target of honor, and the first prize was carried off by Dr. M. E. Taber of Los Angeles, with a score of 70 points out of a possible 75. G. E. Kimball and J. D. Milliken both made 50 out of a possible 50 with the revolver. On the target of honor, H. Enge took second prize with a score of 70, and W. G. Hoffman third with a score of 69. Hoffman was second on the ring target, and Carl Westergaard third, both with scores of 73-72. On the king target, Westergaard was second with a score of 212 and A. G. Bitterly third with 203.

On the standard American target, A. H. Pape took first prize with a score of 43-41, F. J. Povey second with 43-40, and H. A. Harris third with 43-39.

In the military team match, the Olympic Club team composed of C. F. Armstrong, George Armstrong, W. C. Pritchard, C. W. Randall, and W. F. Blassé beat two teams of the Nationals.

In the pistol and revolver match, Kimball and Milliken were high with the same score, 245, and G. Armstrong was only a point behind them. Armstrong won the individual Panama-Pacific Festival Match with 464 points, Milliken and Kimball in second and third places.

Top men on the three-inch bull's-eye target were K. O. Kindgren, A. J. Brannagan, and J. S. Leutenegger. The Panama-Pacific Festival Medal and Goblet event was led by Lieut. B. E. Taber, H. Schwerin, and O. Pachmayr. And George A. Pattberg won the point target event with 773 points. Pattberg won three festival goblets, and Philo Jacoby two. Pattberg won two point goblets.

Festival medals were won by G. H. Seyden, Mrs. Chris Krempel, L. Brehm, M. Friese, Lieut. B. E. Taber, G. A. Pattberg, H. Dohemann, H. Fortmann, J. J. Hunziker, P. F. Rathjens, F. P. Schuster, H. Schwerin, L. C. Hofmann, T. R. Geisel, E. Sutter, L. Freitas, G. H. Meyer, F. Gooss, M. Rosenthal, W. Hoefler, A. Grantz, C. M. Fickert, H. W. Gooss, A. F. Linge, F. L. Herbst, P. S. Miller, L. H. Steinkamp, K. O. Kindgren, L. F. Kruger, J. Witzelsburger, F. L. Pape, H. A. Harris, C. E. Petersen, W. Ehrenpfort, F. Atzeroth, Dr. W. Peters, B. Bierbaum, P. W. N. Wiebold, O. A. Bremer, W. F. Blassé, Chr. Iverson, H. W. Gaetjen, J. F. Mues, H. Dierks, C. Weggenmann, H. W. Nicolai, G. C. Gunther, H. L. Hirsch, G. Larson, J. S. Leutenegger, G. H. Bahrs, and G. Nimbach.

Festival goblets were won by Philo Jacoby, O. Pachmayr, Chr. Krempel, W. F. Blassé, G. A. Pattberg, P. F. Rathjens, J. J. Hunziker, C. M. Henderson, T. R. Geisel, M. W. Housner, F. P. Schuster, G. H. Bahrs, J. Lankenau, A. Maas, O. Lillimo, J. E. Klein, C. Abraham, H. Brinkmann, A. Eggert, Fred Meyer, W. Roehl, F. Atzeroth, J. D. Heise, G. Armstrong, H. Lueneburg, E. Pohli, B. P. Jonas, H. Dohemann.

These took point goblets: J. Singer, O. Pachmayr, H. H. Hinde, G. A. Pattberg, L. S. Hawxhurst, Adolph Strecker, W. G. Hoffman, P. F. Rathjens, C. M. Henderson, C. Weggenmann, F. P. Schuster, Louis Merz, C. von Hartwig, A. R. Bodenschatz, Adolph Hubner, H. Fortmann, J. J. Hunziker, O. A. Bremer, C. Jansen, Dr. M. E. Taber, J. D. Heise, T. R. Geisel, C. T. Westergaard, E. Pohli, O. E. Rosberg, H. Lueneburg, M. Knudsen, H. Pfirrmann, and E. Schierbaum.

For an account of the Closing Day of the Exposition the reader is referred to a later volume; for, in addition to the events narrated in this one there was a world of Exposition life, and important members of the organism itself, which must be to some extent described before we turn down the lights on the final scene.

## CHAPTER XXXIV

### THE SOCIETY OF THE NATIONS

**T**HIRTY-ONE foreign countries were represented at San Francisco. Twenty-five participated officially and six unofficially; and 21 built pavilions in which they exhibited illustrations of their arts, industries, and resources, paintings and maps and dioramas of their lands and cities and rivers and harbors, mementoes of their history, and portraits of their living statesmen and their illustrious dead. Twenty-five domestic States, and Hawaii and the Philippines and the City of New York, erected buildings to house the illustrations of their history and genius; and three more States and one dependency, Porto Rico, participated through commissions and exhibits, without erecting buildings.

It was a small international congress, which, under world conditions that made international relations a dominant interest of men, assumed important significance. The Commissioners of different countries and different

*Drawn  
Together* States came to know one another. They met in propitious surroundings and learned one another's views and sentiments, heard one another's friendly speech and expressions of good will.

They took home impressions of the sentiment of the people of the United States on international subjects, and of the genius of the American people as the Exposition embodied it. It meant more than an interchange of ideas among representatives of different nations; it promoted international sympathy and increased international friendliness. When men of one country saw what the men of other countries had done toward the conquest of nature and the advancement of the race it tended to allay prejudice and enhance appreciation, just as acquaintance promotes friendship among individuals.

For, it is not in the nature of things that men like Yamawaki, who shortly after the Exposition became Governor of a Japanese province, and Nathan, former Mayor of Rome, should have met here and worked together for a common object, and that no basis of friendliness and better understanding should come of it. Just the reverse must be true. This is of the essence of all expositions that are really international. But at San Fran-



COMMISSIONERS OF FOREIGN GOVERNMENTS

HORACIO ANASAGASTI  
Argentina

ALFRED DEAKIN  
Australia

F. DRION  
Belgium

VAHAN CARDASHIAN  
Turkey

CHEN CHI  
China

COL. WILLIAM HUTCHISON  
Canada

MAJ. GEN. ENRIQUE LOYNAZ DEL CASTILLO  
Cuba





cisco unusual efforts were made, and continued throughout the season, to strengthen the ties that were forming. The Commissioners, foreign, national, and State, were early made to feel that they were all members of one official family, and that their interests in the Exposition and its purposes and ambitions for human advancement were mutual and very real.

The war cast its shadow over the European nations long before the actual outbreak of hostilities. Great Britain did not participate officially in the Exposition. It was thought that the action of Germany would be the determining example for the rest of Europe, but there was no official German participation (although German business men made some fine exhibits), and other European nations were induced to come in without the example of Germany. The participation of Norway, Sweden, Denmark, Italy, Greece, France, Holland, and Belgium, not-  
*Europe Represented*  
 withstanding the confusion into which the death grapple had thrown all commercial and industrial calculations throughout Europe, was one of the most inspiring features of the entire celebration.

Generally speaking, the foreign pavilions extended from the line of Lyon Street westward as far as the junction of the Avenue of Nations and the Esplanade; an area that was part of the Presidio, and hence was Government land, and on which stood the Palace of Fine Arts and one or two other structures. Some of the pavilions faced along the southerly line of the Avenue of Nations, and some occupied the wedge-shaped area south of the southern end of the Palace of Fine Arts. None of the foreign pavilions was north of the Esplanade, that section being occupied, west of the California Building, by the State buildings.

These 49 foreign pavilions and State buildings, facing one another across the broad thoroughfare, made a little city of grand and beautiful edifices, some of them rare and curious like the Turkish Pavilion and that of Siam, some of most interesting ethnic suggestion like the Pavilion of Denmark, and those of China and Japan, some of fascinating historic association like the reproduction of Washington's home at Mt. Vernon, the mansion of the son of Carroll of Carrollton, or the copy of the State House at Boston. And whatever was going forward, or whatever the mood one took there, this part of the grounds was always invested with a calm and dignity of its own. It held the visible presence of nations and governments, the great social organizations of man, representing his efforts at security and stability and progress.

A remarkable phase in the evolution of expositions was the series of ceremonies that marked the dedications of these foreign pavilions and State buildings. Never before had so much attention been paid this feature of an

exposition, and never before had its possibilities in binding together the substantial elements of exposition life and committing them to the common service been so thoroughly and effectively employed. These ceremonies may be recalled as concurrent with the Exposition events of the first half of the season, and because of their importance as a separate development they are grouped in separate chapters.

The ceremonies were usually preceded by a luncheon given the representatives of the country or State celebrating, in the President's official entertainment dining room in the administration wing of the California Building. Here governors and diplomats and commissioners and eminent men were welcomed to the Exposition family and made to feel that atmosphere of cooperation and friendliness which was one of the finest phases of the institution's life. Here, if it were a foreign nation that was about to dedicate its pavilion, the ruler's health was proposed, and in return that of the President of the United States. Then the President of the Exposition, or a Director called by him to preside, made an address in which he welcomed the commission into the Exposition family. Usually the representative of the National Commission followed for the United States, and a member of the State Commission for the State of California. There might be an Army officer of high rank present, or an Admiral of the Navy, who would represent either of those branches of the Service. And the guest of honor would respond to the felicitations and the welcome, with cordial expressions of friendship, and pledges of cooperation.

The party then proceeded by automobile to the portico of the pavilion to be dedicated. Here followed more addresses. Sometimes the Mayor spoke, or a member of the Board of Supervisors, or the Mayor's Secretary, Mr. Rainey, representing him; or the Governor of California if he could be present, a member of the State Commission, and a member of the National Commission.

One of the incidents of the ceremony was the presentation of a bronze plaque inscribed to commemorate the occasion, and these imperishable documents have by this time found their way into the archives and record halls of the participating States, and of nations all over the world. They were handsomely designed plates of bronze and were simply inscribed after this fashion:

"IN COMMEMORATION OF THE CEREMONIES ATTENDING THE DEDICATION OF THE NATIONAL PAVILION OF DENMARK AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION. MARCH 16th, 1915. SAN FRANCISCO." Or:

**"PRESENTED TO THE STATE OF OHIO, BY THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION, TO COMMEMORATE THE DEDICATION OF THE OHIO STATE BUILDING, FEBRUARY 25, 1915."**

The presentation was made by the President or some other member of the Exposition directorate, and accepted by the representative of the government celebrating.

These ceremonies were open and public. After the exercises the pavilions were usually the scene of receptions for invited guests. There was no routine about it. The observance might be solemnized and beautified by every device of art or ritualism the genius of the celebrating country could suggest. And such was preëminently the case with the first foreign dedication of all, that of Japan. Representing the Exposition, the President and Board of Directors gave official receptions and dances in the ballroom of the California Building, in honor of the many celebrants; and these affairs were often preceded by a dinner given by the Woman's Board.

## CHAPTER XXXV

### DEDICATIONS OF THE FOREIGN PAVILIONS

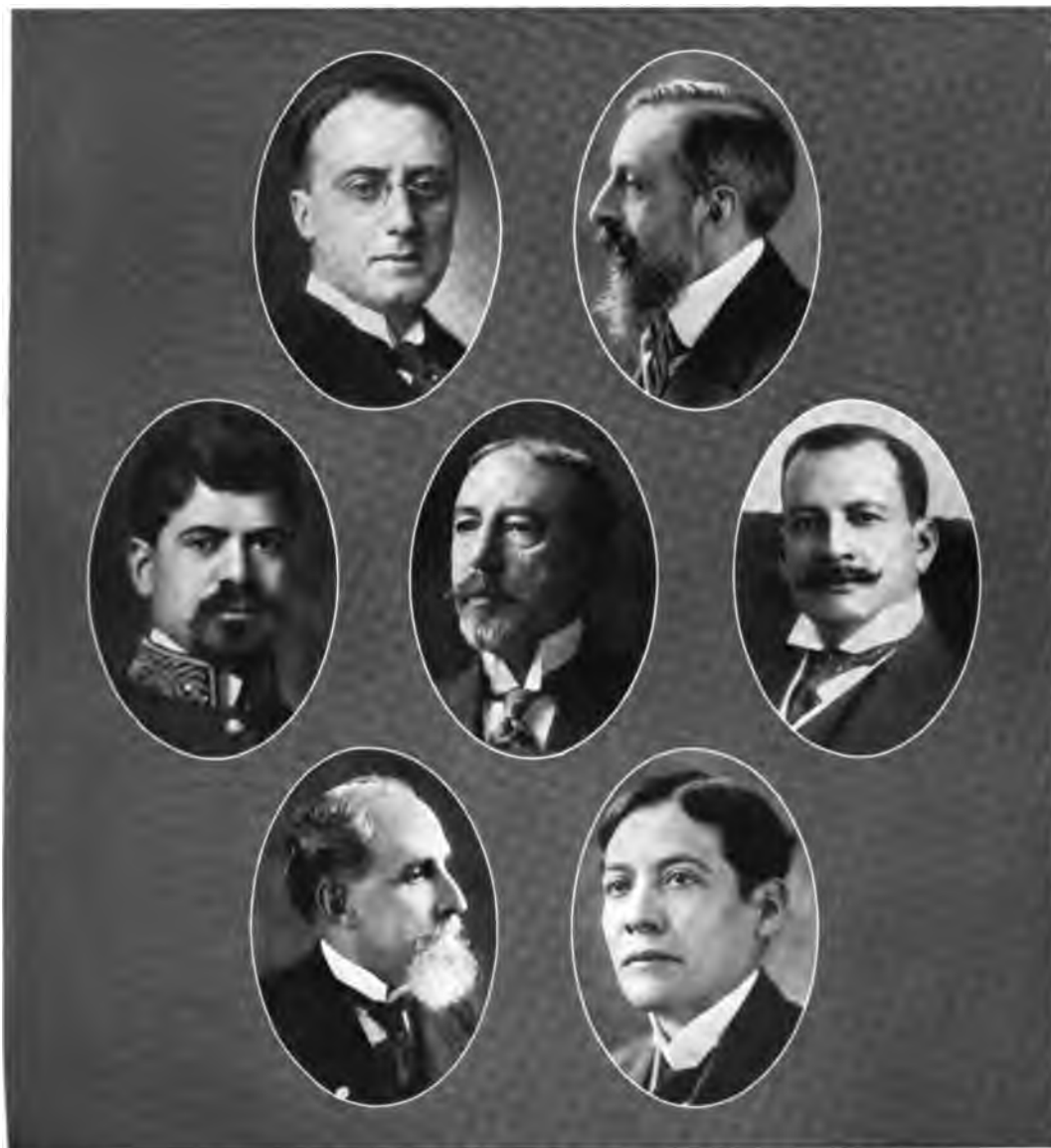
**T**O Japan went the honor of opening the series of foreign ceremonies. Her Pavilion and her exhibits were formally dedicated on February 24. The observance was imbued with the beauty of ancient Shinto symbolism, spiritual patriotism it was called, impressed on the imagination of the guests by the poetic oration of Jiro Harada, one of the Commissioners. The gardens in which the Pavilion stood were brilliant with the greens of early spring. Threading the sloping lawns and winding among the several buildings were dry water-courses, bridged with broad stones, and there was a dry basin that was to become a miniature lake.

There was a reception in the large hall, at which the Commissioners welcomed the invited guests and gave them cherry blossoms and Japanese flags. The speaker of the day explained the aim of Japan as a participant in the great Exposition: to present herself faithfully to the world, with her ancient spirit, and her search for the inner and deeper meanings of life through the symbolism of ancient rites and the significances of the ceremonies of the olden times.

Then, from a balcony, Miss Josephine Moore, daughter of the Exposition's President, pulled a silken cord, and the water gushed forth, plunging down a rocky cascade, purifying the gardens according to the olden Japanese symbolism, and filling the pool, where it was to reflect, in the Commissioner's words, "the azure skies of California, and the friendship that should subsist for all time between Japan and the United States."

This was in the morning. The presentation of the Exposition commemorative plaque took place in Festival Hall in the afternoon. There was a large audience to hear stirring addresses on the friendly relations between the two countries by Commissioner General Haruki Yamawaki, by Admiral Baron Sotokichi Uriu, Vice-President of the Commission, by President Moore, by Governor Johnson, Mayor Rolph, Yasutaro Numanu, acting Consul General of Japan, the Right Reverend Bishop Edward J. Hanna, and Rev. Charles F. Aked.

The President thanked the Japanese Commissioners for their coöper-



**COMMISSIONERS OF FOREIGN GOVERNMENTS**

**OTTO WADSTED**  
Denmark

**ALBERT TIRMAN**  
France

**DR. CLEANTHE VASSARDAKIS**  
Greece

**IGNACIO SARAVIA**  
Guatemala

**JOSÉ FLAMENCO**  
Guatemala

**DR. ANTONIO A. PONTECHA**  
Honduras

**DR. TIMOTEO MIRALDA**  
Honduras



ation in the undertaking, saying that Japan was the first great power to send a Commission here, and the first to open a complete exhibit; for which good and sufficient reasons, it was appropriately the first honored. And Baron Uriu responded, to the effect that the Japanese Commissioners believed they were enhancing by their work the friendship already existing between the United States and Japan. Twenty-eight little Japanese girls sang the national anthems of the two countries, and the day closed with music, fireworks, and Japanese sports at the Stadium.

*Stronger  
Bonds*

Other dedications, State and foreign, followed at brief intervals, and dedications of county booths in the California Building. The day after the Japanese dedication the Canadian Pavilion formally took its place in the ranks. The Canadian Minister of Agriculture, Hon. Martin Burrell, came to put the official seal of the Canadian Government on the transaction, and to express the interest and good will of King George V. The simple and friendly ceremonies took place on the north steps of the Pavilion, between the two British lions guarding the approach, and before a large gathering of people, while overhead waved the flags of Great Britain, Canada, and the United States. On the speakers' platform, besides Minister Burrell and the Canadian Commissioner, Col. William Hutchison, were: Consul General A. Carnegie Ross, President Moore, Vice-President William H. Crocker, Vice-President M. H. de Young, Lieut. Com. C. H. Woodward, U. S. N., William Bailey Lamar, Director Rudolph J. Taussig, Director John A. Britton, Governor Johnson, Mayor Rolph, Commissioners Alfred Deakin, Niel Nielsen, J. A. Robertson, F. T. A. Fricke, and Secretary E. B. Edward of Australia, Commissioner Edmund Clifton of New Zealand, and a brilliant gathering of foreign commissioners and exposition officials.

The intimate kindred relations between Canada and the United States, not only neighbors without a geographical barrier, but neighbors of the same race and speech and with similar economic problems and political ideals, infused every address of the day with warmth and cordiality. Minister Burrell delivered a message from his sovereign, saying:

"The King feels that there is no doubt this great undertaking will be attended with marked success and prove worthy of the vast achievement which it celebrates.

"His Majesty rejoices to think his Dominion of Canada is taking part in this exhibition, and thus testifying to the appreciation of the British Empire at the linking of the Atlantic with the Pacific and at the happy results which may be expected from the mingling of the waters of the two oceans.



"I am also charged with a message from His Majesty's Government expressive of their good wishes, and those of all British subjects, to the organizers of the Exposition. May it be a good presage for the peace and happiness of the world."

Presenting a commemorative bronze plaque to the Minister, the President of the Exposition welcomed the Canadians to the Exposition's international family and asked Minister Burrell to take back to his Government an expression of California's appreciation of its friendly support. *March of Canada* "The British Empire," said Judge William Bailey Lamar, speaking for the National Government, "is represented here to-day by public men of the great Canadian Dominion. This building bespeaks the character and intelligence of the people of Canada. It is full of the romance of the arduous march of Canadian progress. We are glad that it is here, and on behalf of the Government and the people of the United States I bid you, Mr. Minister and Mr. Commissioner, a hearty welcome."

Governor Johnson gave expression to California's debt to Canada, both for men and for ideas, and welcomed the Canadians in the name of the State. Mayor Rolph greeted them as representatives of the common American pioneer spirit.

After the dedicatory ceremonies Minister Burrell led the invited guests through the building to inspect its displays, and then, with Mrs. Burrell, held an informal reception.

Some of these ceremonies became occasions for the most interesting reviews of international reactions—the effect of one nation's life on the life of another, especially the effect of American institutions on the growth and culture of older communities: reactions sometimes unsuspected by Americans but no less real for that, and no less important to consider and perhaps develop. At the Norwegian dedication, for example, Commissioner General F. Herman Gade, who had been mayor of an Illinois town, drew attention to the fact that the number of Norwegians in this country nearly equalled the number of Norwegians at home, and that the fact had some important incidences. Money earned and saved in America went back to the old country to form the basis of comfort and prosperity there. Norway's sons and daughters were continually returning for short visits and carrying with them the deep impress of the institutions of this country, to modify the thought and sentiment and preferences of their fatherland. *Mutual Benefits* Lief Ericsson, the Viking, first discovered America, but it was America that disclosed certain principles of liberty to Norway which became embodied a hundred years ago in Norway's constitution. The real and determining cause for Norway's participation was to be found, not

in any expectations of material benefits, but in her sentimental attachment to the United States.

The ceremonies were held, February 26, on the entrance porch of the Norwegian Pavilion, before which the audience was massed. Norwegian music was scattered through the program. The audience sang the national hymn "Ja Vi Elsker Dette Landet," and a group of Norwegian girls, dressed in the costume of their native land, assisted in the entertainment of the guests. Rev. E. M. Stensrud, President of the Norwegian-American Auxiliary, introduced the speakers. He read cablegrams of congratulation from Norway, from Bjercke Berner of Christiania, President of the United Industrial Societies of Norway, a brother of August Berner, the architect of the Pavilion, and from Carl Berner, his father, who was President of the Norsemen's National Federation.

There was a great outpouring of citizens of Swedish origin, with Swedish singing societies and uniformed organizations, to take part in Sweden's dedication on March 2. They were met at the main entrance to the grounds by Commissioner General P. R. Bernstrom and the Swedish Consul General, the late Capt. William Matson. The procession to the Pavilion was impressive for length, and in the Avenue of Nations the people massed for a block in either direction, trying to hear the addresses. The Commissioner General expressed his country's motive in the words: "Everyone who knows Sweden, loves Sweden. The exhibit has been brought together with the object of showing you something of the Sweden of to-day, for we feel convinced that in this instance knowledge and love go hand in hand." To the Swedish-Americans he said: "I bear to you a message of love and affection from your old country. We assure you that we feel that you can in no greater way honor your native land than by deserving that title of honor, 'good citizens of your adopted country, the United States.'" In the evening the Commissioner General entertained about 400 guests at dinner at the Inside Inn, where he delivered a message from his King. Translated it ran: "His Majesty the King of Sweden desires you to express to his former subjects the pride he feels in what Swedes are doing in San Francisco and California, and the pride he feels that they reflect so much credit on their native land."

*Royal  
Interest*

New Zealand and Sweden are a world apart geographically, but the Exposition brought them close socially, and the next day, March 3, was New Zealand's. Mayor Rolph represented President Moore and bestowed the plaque. There were some energetic tribal dances by Maoris, some 28 men and women, clad in the native costume of grass and skins and feathers from the Australasian Village on the Zone, and they emitted at times the

Maori yell, the war whoop of their unconquerable race. Edmund Clifton, High Commissioner of New Zealand, expressed the satisfaction of the people of his Dominion in participating in the Exposition at San Francisco, saying:

"We of New Zealand are of your own race. With San Francisco we have been in close association ever since 1870, when there was begun a steamer service between our ports and this city that has never been interrupted. So when the Exposition Commissioners came to New Zealand to seek our participation they found us already planning to take part." Mayor Rolph presented the memorial plaque. Commissioner General Alfred Deakin of Australia spoke on the brightening of prospects in the Pacific, through the Panama Canal. The concluding words of the host were spoken in the Maori tongue.

A hundred pretty girls in white, wearing the red and green of Portugal, formed part of the parade to the Portuguese Pavilion on March 5. California Portuguese were there in multitudes. J. G. Mattos, Jr., was Chairman of the Day. Director John A. Britton, standing in the ornate gallery, between the statues of Pedro Cabral and Prince Henry the Navigator, presented the commemorative tablet to Manuel Roldan y Pegas, Commissioner General, who, among other interesting things said:

"The nearest land to the United States across the Atlantic is Portugal, and I am persuaded that the situation of my country and the facilities of the harbor of Lisbon will call your attention to the new commercial currents that, with the opening of the Panama Canal, are outlined for your country." Simas Lopes Ferreira, Portuguese Consul, was among the speakers, and Governor Johnson extended the greetings of California.

Friendliness and gratitude toward the United States were the themes of the Chinese, after the enclosure of the "Forbidden City" had received its guests for the Chinese dedication on March 9. Commissioner General Chen Chi said: "It is a historical fact that the United States has stood in closer friendly relations to its transpacific neighbor than any other Occidental nation. China does not forget the \$26,000,000 indemnity fund which the United States, under John Hay, returned to her after the Boxer troubles. That fund now serves to educate Chinese lads in the schools and universities of this country."

Commissioner Kee Owyang was Chairman of the Day. Chinese children, in costume, sang quaintly the national anthem, and the Exposition Band played it. There was Chinese dancing and there were songs led by the Chinese Boys' Club. Vice-President Hale presented the bronze plaque. The welcome of America to this congress of nations was expressed by Judge



**COMMISSIONERS OF FOREIGN GOVERNMENTS**

**ERNESTO NATHAN**  
Italy

**H. YAMAWAKI**  
Japan

**H. A. VAN COENEN TORCHIANA**  
The Netherlands

**EDMUND CLIFTON**  
New Zealand

**F. HERMAN GADE**  
Norway

**ALEJANDRO BRICENO**  
Panama

1

Lamar, State Commissioners Chester Rowell and Arthur Arlett, and Mayor Rolph.

Although there was no official participation of the British Empire, the dedication of the Australian Pavilion on March 10 was a thoroughly British event. Commissioner General Deakin read a congratulatory dispatch from his Majesty, King George V, signed by Sir Edward Grey, Secretary of State for Foreign Affairs, and another from Prime Minister Andrew Fisher of Australia. His Majesty gracefully acknowledged the geographical effect of the Panama Canal on the physical interrelations of the Empire saying:

"The King is much gratified to know that Australia is represented at the Panama-Pacific International Exposition to celebrate the success of an enterprise by which, thanks to the great work of the United States, the old world is drawn closer to the Commonwealth of the southern seas. His Majesty wishes all success to the Australian Pavilion." Said Premier Fisher's cablegram: "Australia's contribution to the great Exposition is dedicated to the promotion of the arts of peace, and an abiding friendship with the United States." The occasion was made even more memorable by the music of the Young Australian League Boys' Band then on its way around the world. The Exposition and Marine Corps Bands assisted.

There were addresses by Capt. John Barneson, of the Exposition Directorate, by Judge Lamar for the United States, by Arthur Arlett, representing the State of California, for the Governor, by the Hon. A. Carnegie Ross, C. B., British Consul General at San Francisco, by Mayor Rolph, and by the Hon. Edmund Clifton, Commissioner for New Zealand. Before the day was over there was an interesting exhibition of boomerang throwing and manipulation of the stock whip, which latter, in Australia, takes the place of the lariat and the quirt, by W. Mills, known in the antipodes as "Saltbush Bill." Many commissioners of other countries were present. Among other remarks, Commissioner General Deakin said:

"If the full extent of men's possibilities in practical and commercial matters has ever been figured at all it is here. If a new start is given in a great variety of your industries; if you are to get the full value of your unrivaled flow of practical ideas; if you are to get the full value of the plowing and sowing which have brought forth this Exposition; if you foresee means of making yourselves more useful to your own country and to mankind, and you cannot sever the two now-days; then I say that in innumerable matters pertaining to the very heart of humanity a new and world-wide movement was commenced, dated from here, dated from now, and countersigned America."

*Marked  
an Epoch*

As a "loving-cup presented to the United States by Holland," The

Netherlands Pavilion, on March 11, took its place in the Exposition. The attendance was large, and the occasion was notable for the numbers of foreign commissioners present. J. C. van Panthaleon, Baron van Eck, presided, and Consul General H. A. van Coenen Torchiana delivered the address of the day, transmitting a message from Holland's Queen. He thanked the Exposition for the opportunity to present a visual demonstration of the culture and commercial importance of Holland, but more for the opportunity to scrutinize and study the industry and culture of other nations. He drew close parallels between the political institutions of Holland and America, indicating the influence of one on the other. Without the influence of the struggles Holland had made to free herself from foreign domination, America would not have found her own task so easy.

President Moore made the address of welcome for the Exposition, and presented the plaque commemorating the day. The festivities closed at night with a dance in The Netherlands Pavilion.

"For trade expansion, for commercial development between the Far West and the Far South" said Ignacio Saravia, Commissioner General of Guatemala, at the dedication of that country's Pavilion, "this Exposition will do much. How much, it is impossible to realize. But as an aid to the development of true amity between the nations of the American hemisphere it will do more. We nations of Central America have long awaited a time when the relations between our part of the world and your United States might be knit more closely, and now we believe we have found it. In the name of Guatemala I present to your Exposition this Pavilion."

*Closer  
Relations*

This dedication occurred on March 15. Dr. Juan Padilla, Consul General of Guatemala, presided. President Moore presented the plaque, and other addresses were delivered by Judge Lamar, Commissioner José Flamenco, and Oscar H. Fernbach, the Exposition's Secretary for Foreign Affairs.

The Marimba Band, the most remarkable and in many respects enjoyable musical novelty the Exposition introduced to the people of the United States, made its bow at this celebration. Thereafter, until the end of the season, the Guatemala Pavilion was filled to overflowing for the Marimba concerts that were given there several times a week.

Denmark formally brought into the Exposition on the sixteenth of March her quaint medieval castle, suggestive of Elsinore and of the ancient home of so many of the English race. Dr. J. Molgaard acted as Chairman of the Day. A brief glimpse of the contemporaneous troubles environing the northern kingdom was suggested in the address of Resident Com-

missioner Otto Wadsted: "We of Denmark are surrounded to south, east, and west by warring nations. Our state is precarious, our days anxious. But we realize, and with profound gratitude, that on this other side of the world there is a place where peace reigns, and where the arts of peace are studied, and here, too, Denmark is represented." President Moore thanked the Commissioners for Denmark's participation and presented the plaque. The National Commission of the United States was represented by its Chairman, William Phillips.

*A War  
Condition*

The dedication of the Pavilion of Honduras occurred on March 20, and attracted wide attention. The exercises were very interesting and impressive. Oscar H. Fernbach, the Exposition's Secretary for Foreign Affairs, who had been one of the Exposition Commissioners to Central American countries, officiated as Chairman of the Day, and Dr. Antonio Ramirez Fontecha delivered the dedicatory address.

Fernbach paid impressive tribute to the warm endorsement and support of the Exposition's plans which had met the Commissioners to Central America when they reached that country, and expressed the gratitude of the entire organization for the whole-hearted efforts of Honduras in San Francisco's and the Exposition's behalf; efforts that were not confined to complimentary addresses in Honduras but took material form at San Francisco. It was encouragement when encouragement was needed, and not merely lip service, but substantial coöperation, as the early completion of the Pavilion demonstrated. The Government of Honduras not merely approved—it did something about it, and what it had done stood there, the visible evidence of its participation long before the casual public had any other optical demonstration of the foreign-office work and of the international character the Exposition was to have.

Vice-President M. H. de Young presented the Exposition memorial plaque. Other speakers were William Phillips, of the National Commission, and Arthur Arlett of the State Commission.

That friendship of Washington and Bolivar, the Liberators, which persists among their countrymen to this day was the particular lesson in the great book of internationalism impressed on his auditors by Commissioner General Manuel V. Ballivian at the dedication of Bolivia's Pavilion on April 5. The Exposition gave Bolivia the opportunity to show the world the natural resources of her vast mountain territory, much of which is 12,000 feet above the level of the sea. "My personal wish is to see this western land, already so blessed by nature, improve its maritime communication with the Pacific Coast of South America, and do her best for our mutual benefit and commercial interchange." The plaque was presented



by Vice-President Hale. D. O. Lively, who had been the Exposition's Commissioner to Bolivia, presided.

And this brings us to one of the great events in the series of dedications, the dedication of the Pavilion of France, which took place on the 9th of April. It was an affecting scene, with its carefully muted but deeply moving suggestions of the sorrow and the heroism of this land, which, *A Heroine of Nations* for the genius of its people and its largesse of happiness to all humanity in better days, has been beloved of all the world. The ceremonies took place in the court of the Palace of the Legion of Honor, reproduced on American soil. Pares' Band played mankind's great Anthem of Liberty, the Marseillaise, with a dangerous verve, and the packed audience thrilled to it, standing with bared heads. The skies for some time had been overcast, but this day was bright and beautiful, with the sun pouring into the court and glowing on the travertine walls and colonnade. As President Moore remarked upon it, and seized on it as an "omen of a brighter day that soon will dawn for France," men responded with cheers that caught in their throats.

"This Pavilion," said M. Tirman, Commissioner General, speaking in French, "will not resist the ravages of time, but the thought it symbolizes will remain. It is the thought of France, manifesting even during the most terrible test, its always lively and ardent sympathy for the great American Nation. France has come here because the friendly messenger of the Panama-Pacific International Exposition, sent from San Francisco to Paris and to Bordeaux, well knew how to testify in cordial terms to the great interest which you had in our participation. France has come here because she wished once again to affirm her sympathy—that reciprocal sympathy which has so often been manifested, that sympathy which we have reason to-day to celebrate, at a moment when we have felt the hearts of numerous Americans vibrate in a movement to care for our wounded and to come to the aid of our populations, so hard pressed by the rigors of war.

"And when the French Government decided to come, in spite of everything, commercial and industrial centers responded numerous and enthusiastically—even those which at the beginning had seemed to be in doubt. So much so that our Pavilion being now found too small, we must put part of our exhibit in other palaces of your prodigious site. Better still, the glorious cities in Belgium, so cruelly torn by an impious war, have desired to take part in our manifestation, and brave Belgium will be represented here at the side of France, its faithful ally."

In presenting the memorial plaque, President Moore declared the occasion "the most important, the most significant, the most human event



**COMMISSIONERS OF FOREIGN GOVERNMENTS**

**MIRZA ALI-KULI KHAN**  
Persia

**MANUEL ROLDAN**  
Portugal

**HENRY G. W. DINKELSPIEL**  
Siam

**A. H. DUKE**  
Siam

**COUNT DEL VALLE DE SALAZAR**  
Spain

**RICHARD BERNSTROM**  
Sweden

**IT. EDUARDO PEROTTI**  
Uruguay



the Exposition has recorded. Who would have thought, in the dreadful days in early August, that the dedication of this splendid court of France would ever take place? What country has made such tremendous sacrifices to take its place in the Exposition?" And France was thanked for American liberty, and for her bold attempt to cut the Isthmus of Panama, which had failed only because civilization itself had not <sup>France</sup> progressed far enough to make success possible in that day. <sub>and Liberty</sub>

Judge Lamar reminded his hearers of the services of Lafayette and Rochambeau. Chester Rowell called the participation of France "a supreme act of courage and of international courtesy. This is the year," he continued, "that the French people have expunged the word 'impossible' from the lexicon. It was the genius of France that made us a Nation. Of all the nations at war, it is France that comes to us, with this palace as a symbol that the world is not permanently split apart."

Mayor Rolph exhibited to the throng the Jusserand medal, voted to San Francisco by France after the great fire, in recognition of this city's fortitude under stress. Raphael Weill spoke, and so did A. Legallet, Chairman of the French Auxiliary Committee.

Following France, came Cuba, one of Liberty's youngest daughters, and the best thing she brought to the Exposition was her testimony to progress, under her new condition. General Enrico Loynaz del Castillo, her Commissioner General, and Orator of the Day at her dedication, declared that at the beginning of the American provisional government of the island not 10 per cent of her youth could read and write, whereas, at present there is hardly a boy or girl in the Republic, of school age, that cannot. Some part of almost all the addresses on this day adverted to the position Cuba has recently taken among the nations under the tutelage of the United States. "A government, powerful like this of yours," said General Castillo "must be forever the guardian of Cuban emancipation."

Senor de Puyans, Cuban Consul, expressed the gratification of his country joining in the celebration of the completion of the Canal.

The dedication of Cuba's handsome mansion with its Spanish Renaissance tower closing the vista down the Avenue of Palms, occurred on April 10. The plaque was presented by President Moore. The National Exposition Commission was represented by the Hon. William Bailey Lamar, the State Commission by Commissioner Arthur Arlett, the city by Mayor Rolph, and the Army by Maj. Gen. Arthur Murray. Dr. V. Placeres of the Cuban Commission made an address in Spanish.

The Argentine Pavilion, one of the most striking and costly buildings in the foreign section, was dedicated on the 20th of April. Mr. Felix Martinez

of El Paso, Texas, Chairman of the Exposition's Commission to South America, presided. The ceremonies furnished a forceful demonstration of the commanding position Argentina has taken in the western world. *Advancing Argentina* Boutwell Dunlap, its Vice-Consul in San Francisco, and honorary member of the Commission, epitomized that position in the world of letters by referring to the country as a "literary New England." In the course of his remarks he made the interesting statement that in the Mexican period of California history, an Argentine ship took Monterey, and Santa Barbara, California, and for a short time dominated the territory. The speaker declared that Argentina was the one nation with the compulsory ballot and the only one that possesses finger prints of its whole electorate. Buenos Aires he described as a great musical center. "And Argentina," he said, "was one of the signatories to the first arbitration treaty—a treaty made with Chile in 1902."

The memorial plaque was presented to Commissioner General Anasagasti by President Moore. Among the speakers were Judge Lamar, Chester Rowell, and Mayor Rolph. After the ceremony there was a concert in the little theater of the Pavilion, at which Florencio Constantino sang.

If the dedication of the French Pavilion was the most affecting, the dedication of the Italian Pavilion, and of that marvelous translation of a composite Italian city which its several structures constituted, was the most dignified and impressive of these occasions. For on all sides were the mementoes of that Italy which was the main support of ancient and of modern civilization. The glories of her art and the world-wisdom of her policies were intimately associated and forcefully suggested on every hand. To appraise a value it is necessary to consider how one could support the loss of the thing appraised; and wherever one turned it was borne in upon one's consciousness that of all the nations that are great powers to-day, the people of the world could have afforded least to have had no Italy.

This dedication occurred on April 24, in the Piazza Grande, in the very shadow of the tower of the Palazzo Vecchio. The persistent, recurrent vitality of this wonderful people, who assimilated and civilized the barbarians of northern Europe, who revived the ancient culture of which they had once been the main custodians, who invented modern literature, giving the world one of its four great poets and furnishing to one of the other three a large proportion of his themes, who invented political science and the short story, and much of banking, and financed the Renaissance, whose statecraft built empires legal and ecclesiastical, and one of whose little far-flung colonies even led in the rebuilding of San Francisco; the life and the glory, the artistic and intellectual splendor of

*A Bit  
of Italy*

Italy, were all about, thrilling with their majesty the packed crowd in the Piazza, but holding it, too, in a breathless sort of hush. And the dignity of it expressed itself in the simple and masterful phrases of her Envoy Extraordinary and Minister Plenipotentiary to the Exposition, His Excellency Ernesto Nathan, former Mayor of Rome.

"The Vice-Commissioner General and myself," he said, in his clear, Oxonian English, "come before you with the insignia of our office. It is not with the desire to air golden embroideries or decoration. It is the external sign of the importance Italy attaches to its relations with the United States.

"And please remember that our country is not merely the picturesque, beautiful center of ancient ruins and immortal works of art, glorified by nature and light. It is also a living, vigorous body, united and born anew, faithful to its glorious traditions with the forceful purpose to renew them, a nation among nations, a great power among great powers." President Moore tendered the Exposition bronze plaque, eloquently expressing the gratitude of the Exposition for Italy's participation, and his Excellency accepted it as a remembrance that would be treasured among Italy's most priceless memorials.

Attorney James A. Bacigalupi responded for the Italian colony and the Italian citizens of California. Judge Lamar spoke on behalf of the Government of the United States, State Commissioner Chester Rowell for California. Mayor Rolph paid tribute more especially to the Italians of San Francisco for having early planted in the heart of the city a love of music. The ceremonies concluded with the address of the Chevalier M. L. Perasso, President of the Italian Chamber of Commerce. It was destined to be but a short while before the exigencies of war necessitated the recall of Minister Nathan for service in his own country.

Vahan Cardashian, Imperial Ottoman Adjutant High Commissioner, dedicated the Turkish Pavilion, on April 30, "to the use and enjoyment of the whole world, irrespective of race, creed, or nationality." On this neutral ground, the Commissioner said, there should be no international enmities. Vice-President Hale presented the Exposition plaque. Judge Lamar, State Commissioner Arthur Arlett, and Mayor Rolph spoke. This was the first dedication at which the German and Austrian governments were officially represented by their Consuls.

The dedication of the Siamese Pavilion gave the crowning Asiatic touch to the internationalism of the Exposition. That building was a transplanted part of the Orient, knocked down and shipped across the Pacific. It heightened the color of the institution, as the President remarked in bestow-

ing the bronze plaque. There were present at the ceremony Miss Dee Mark and Miss Froum Tait, Siamese lady students at the University of California. Addresses were delivered by A. H. Duke, Siamese Commissioner General, by Col. H. G. W. Dinkelspiel, Siamese Consul in San Francisco, by Judge Lamar, Chester Rowell, and Mayor Rolph, and by Thomas G. Stallsmith, of the Exposition's Commission to the Orient, who presided. Duke, of the Siamese Civil Service, described Siam as a country as broad as Spain, with a gold standard monetary system, and a gold reserve that prevented depreciation of its token money through fluctuations of the silver market. There were no exchange worries for the merchant, and the currency was cash-secured. Commerce was growing and railroad construction going forward. There was a wide and expanding field for American trade. Mayor Rolph brought out the fact, in the course of his remarks, that Siam, too, entertained canal ambitions, and had a project under way for cross-cutting the Malay Peninsula from the Gulf of Siam to the Bay of Bengal so that vessels from the Pacific could enter the Indian Ocean without going around by Singapore.

More than common interest attached to the dedication of the Greek Pavilion on the ninth of June. It was as though the old Greece addressed itself to the new, in recognition of the fact that the torch of Occidental civilization burned even in the remotest West. The assemblage knew what the building contained in addition to its commercial exhibits: an ordered collection of casts representing the evolution of that undying glory of Greece, her sculpture; casts that had come from Athens on the "Jason" and were to remain in the United States, forming one of the most valuable and striking visual displays of an important educational subject ever brought together.

Vice-President William H. Crocker was Chairman of the exercises. In the elaborate vestments of the Orthodox Greek Church the Rev. R. Callistos and an assistant priest intoned an invocation. The speakers were President Moore, Judge Lamar, State Commissioner Chester Rowell, Mayor Rolph, and Consul General and Commissioner Dr. Cleanthe Vassardakis, who received the memorial plaque from the President of the Exposition.

The Consul General's address was too long for reproduction here, but its intimate familiarity with American history and the main currents of Occidental history in general, proclaimed the student of political evolution. "Surely," he said, "a Greek may stand here in California, looking out to the vast sea in the west and back to the mountains of your land whence came the Argonauts of 1849 in search of the golden fleece of modern commerce, and feel that he stands among brothers."



DEDICATION OF THE ITALIAN PAVILION





The greatest humanitarian accomplishment of modern civilization was the building of the Republic of the United States of America. Have you thought that this Republic was a heritage from Greece, from the civilization that was planted 3,000 years ago? For you here in America go back in spirit to our common intellectual ancestors, yours and mine, Looking back over all the centuries of civilization we willingly accept what a great English writer, Lecky, has so forcefully said, that 'The love of wealth and the love of knowledge are the two main agents of human progress.'

"I point out proudly that the civilization which you and I call Greek, and which is identical with American civilization, is built upon commerce. That is the civilization which built the Panama Canal. That is the civilization which produces the beautiful in this Exposition. That is the civilization which will produce the superman! The Exposition, in its conception and accomplishment, is the outcome in a direct, unbroken line of descent, of the principles and policies of the Greeks that originated the civilization in which you are living to-day. The world, especially the Christian world, has come back again to the Greek spiritual economic dogma that salvation is not through poverty. The Greeks of old were the world masters of commerce. Wherever they touched they left their manufactures, their agricultural produce, their system of trading, their language, their art, their all-conquering personality. And they brought back gold. The old Greeks were the greatest money makers of the world. At Marathon and Salamis the Greeks defended the wealth of Greek merchants. The democratic and oligarchic governments of Greece were organized first of all to protect the commerce of Greece.

"But the glory of Greece did not lie altogether in the success of her merchants. The Phoenicians and their civilization died because they fostered the love of wealth and did not generate the love of knowledge. Out of the peaceful commerce of Greece came the golden age of art. And through all the centuries there never was a time when *Wealth and Knowledge* the dynamic spirit of old so filled the people of my land as it does to-day. The modern Greek desires wealth and uses it to make more beautiful his country. Greece is the great civilizing force in the Balkans. I look upon the building of the Panama Canal and the institution of this glorious Exposition as a Greek Renaissance."

The theme thrilled the speakers and the speakers thrilled the crowd; for President Moore repeated the toast at the luncheon that day "To Civilization and to its Mother," and Chester Rowell said:

"You look around on this beautiful scene and every line and curve is Greek, and you go inside of these Palaces and everything that is beautiful

can be traced back in an unbroken line of descent to the lessons of ancient Greece. And you go into Machinery Hall and every principle that is there applied for the service of man goes straight back to ancient Greece. Everything we make, everything we think, everything to which we aspire, our institutions and our ideals, all bind us together in a common civilization whose mother is Greece. Greece has dominated the world and nothing great that Greece did could ever die."

Youngest of American republics, Panama was the last foreign country to dedicate its Pavilion on the Exposition grounds, and the date, July 30, marked the end of these ceremonies. The colorful historic romance of this focus of the life of the Western hemisphere since white men have known it was most interestingly filled in by Vice-President de Young, who presented the memorial plaque. In receiving it, Commissioner General Alejandro

*U. S. and Panama* Briceno explained, in Spanish, that the Republic of Panama regarded the United States almost as its parent, and was proud of the part it had been able to take in making the Canal possible. Vice-Consul José E. Ycaza of Panama was Chairman of the Day. Among the speakers were Judge Lamar, State Commissioner Arthur Arlett, and Edward Rainey representing Mayor Rolph.

This brought to an end the long series of foreign pavilion dedications, a chain of political, commercial and historical association that bound the participating commissioners together as an intellectual and social unit.

In addition to those countries represented by pavilions as homes for their commissions and their displays, there were several that officially participated in the Exposition through exhibits in the palaces. Persia was one of these, and some description of her beautiful display in the Palace of Manufactures will be found in the section dealing with that department.

Austria showed some very beautiful wares in the Palace of Varied Industries, including Bohemian glass, porcelains, garnets and corals, laces and tortoise-shell goods.

In the Palace of Varied Industries was also an exhibit of goods and costumes from the Balkan States, which attracted much attention, not merely by reason of its strangeness and novelty, but for its richness in design. Textiles were especially good and showed a mastery of national art forms.

Chilean exhibitors showed in the Palace of Liberal Arts some good specimens of book production, and in the Palace of Horticulture some canned fruits. A display for the Palace of Mines from Chile arrived too late in the season for very much to be done with it in an exposition sense. The Chilean Government had made an appropriation and plans were very promising for a wonderful representation of the

*Chilean Exhibits*

arts and resources of Chile, down to the outbreak of the European war, but the financial crisis then precipitated brought it all to naught.

Peru had a small exhibit of colored photographs in the Palace of Liberal Arts; and Russia had a commercial section in the Palace of Varied Industries.

Germany's exhibits are described in connection with the various exhibit departments in which they were made. She had no pavilion and no official commission. Neither did Great Britain. Both countries were represented by many beautiful products. India's principal exhibit was in the Palace of Varied Industries, and here also was the exhibit of Luxemburg. Reference to the chapters dealing with that palace will give a fuller account of their participation. Here also Morocco and Spain were represented. The Spanish representative at the Exposition was the Count del Valle de Salazar, Spanish Consul at San Francisco. Spain had an exhibit in the Palace of Food Products, one in the Palace of Liberal Arts, and one in the Palace of Horticulture.

Among the nations that did not provide separate pavilions but confined their participation to exhibits, Uruguay made one of the most impressive demonstrations. She had exhibits in nine departments, and they furnished striking illustrations of her commercial and intellectual development. Sixty-nine displays were made in the Department of Fine Arts alone, and in the Department of Education the showing of the growth of the vocational principle was most impressive. The participation of Uruguay was the official act of her Government, and was entrusted to Sen. It. Eduardo Perotti, Director of the Office of Expositions, Montevideo, as Commissioner General, and Hon. O. M. Goldaracena, Consul of Uruguay at San Francisco, as Resident Commissioner. Mr. Alfred Metz Green was Secretary. Disturbances of trade, caused by the war, made it inadvisable for Uruguay to erect a pavilion, but her exhibits were of exceptional merit. They are noticed separately in connection with the palaces in which they appeared.

## CHAPTER XXXVI

### IN THE GARDENS OF JAPAN

**I**F you looked westward down the Avenue of Palms, you saw, closing the vista, the Pavilion of Cuba, with its rose-tinted tower and Spanish balconies; and if you walked down that avenue you would come to the rare gardens and the two graceful tea houses of Japan, fronting the Pavilion of Denmark and the southern entrance to the Palace of Fine Arts.

These gardens had their own atmosphere. They were little plantations of the most delicate pattern, to which Japan itself had been in part transplanted. Shining pools and chattering streamlets gave sparkle and life, and even the gray stones of paths and bridges and stream beds, brought from Japan for the purpose and disposed as though in their island home, assumed pictorial form and relation. All the garden growth was dainty, graceful, exquisitely refined by an art practised through centuries and brought in this fashion to America, to demonstrate that the most pleasing art forms are those that interpret nature to us through a clear but tinted glass.

*Fairy  
Gardens*

The gardens covered a little over three acres, and were largely the composition of H. Izawa, the landscape engineer that built the Japanese Gardens in London. To construct them with the definite character of Japanese landscape art, 257 rocks weighing over a ton apiece, and seven weighing more than three tons apiece, were shipped across the Pacific, together with tons of smaller stones and gravel. In this manner the color and shading of the outcroppings and the rivulet margins were faithfully reproduced. Nearly 1,300 trees of 36 species, about 4,400 smaller plants representing 21 species, and 25,200 square feet of turf were imported.

Every rock and every shrub was placed with such almost meticulous care that it formed a significant part of the beauty and harmony of the picture. Here you heard the murmur of little streams and the gurgling of cascades. At a certain spot you felt the illusion that this fairy region extended to the Presidio hills. Here and there were bronze Buddhas, pagodas, stone and iron lanterns, peering storks, amid dwarfed junipers and cedars and miniature magnolia trees. There were rare and curious plants, such as the



DEDICATION OF THE CHINESE PAVILION



Japanese maple and bamboo, beautiful iris, the *satsuki* like our azalea, the heather-like *hagi*, a wistaria tree that had been growing two centuries, two specimens of the dwarfed tree *Thuya Obtusa Chabohiba* said to be the finest ever brought to this country, and some examples of *Cycas Revoluta*, a wonderful tree fern, one specimen of which was 800 and another 1,000 years old.

A detached building in the Japanese style served for the offices and reception room of the Imperial Commission. This was the "Golden Pavilion," duplicating in large degree the *kinkaku-ji* in the Rokuon-ji temple, built at Kyoto in 1397. The entire material for this building was *Japanese* shipped from Japan and set up by Japanese carpenters. In a *Workman-ship* separate structure were a tourist office, some set scenes in large glass cases depicting Japanese sericulture, and a no less than wonderful reproduction of the Shrines of Nikko.

The sericulture scenes showed life-size models of women, beautifully gowned in Japanese costume, taking care of silk-worm eggs, feeding the worms, and reeling silk from the cocoons, in the home of a Japanese noble. This is a leading Japanese industry, and enjoys the Imperial patronage. After the restoration of 1868, the Empress Dowager, Eisho, established a department of sericulture in the Imperial Palace, where the eggs were cared for, the worms attended, and the silk skeins produced from the cocoons, by ladies of the Court.

Pictures in paneled screens also illustrated the industry, and statistics informed the visitor that Japan's exports of raw silk to the United States in 1913 amounted to 125,909,003 yen, having grown steadily to that point from 6,051,673 yen in 1883. The exports to France amounted to 32,128,906 yen, to Italy 24,810,744, and to Russia 4,415,247.

Nearby was a large and handsome silver vase, or "cup," presented to the officers and men of the Japanese Navy by the officers and men of the United States Atlantic Fleet, "In recognition of generous courtesies received during their visit to Japan in October 1908."

But the finest thing in this building, and the finest thing of its sort in the Exposition, was the model of the Shrines at Nikko: the temple, and all the buildings about it, including the tomb of the Shogun Iyeyasu, founder of the Tokugawa dynasty and one of the great constructive statesmen of all time.

The origin of the Shrines at Nikko reaches far back into the Shinto roots of Japanese history, but it is probable that their greatest glory was attained at the time of the building of the tomb of Iyeyasu, early in the seventeenth century. He was the most commanding figure of his country, and for a detailed account of him, and the romantic story of Will Adams the ship-



wrecked Devon pilot of Drake's time, on whose reports of the outside world the later-abandoned policy of Japanese exclusion was largely based, you cannot do better than look up your Hearn. In 1617, the remains of the great Shogun were taken to Nikko, and edifices of splendor were erected in his honor. The arts of Japanese wood carving and wood painting being then in their zenith, the result was the most perfect assemblage of shrines in the whole Empire.

*Romance  
of History*

The model the Japanese Government sent to the Exposition must have been one of the finest things of the sort ever done in the world—the writer at least, has never seen a museum piece to compare with it. It was about 18 by 40 feet in area, and bore on a scale of one to twenty the models of about 25 separate buildings. There were pictures of five more among the cryptomaria trees painted on the back drops that covered the walls of the angle in which it stood.

The execution, in timber and bronze and gold leaf and red lacquer, was the work of artisans whose life duty it is to keep the originals in repair. For centuries a corps of about 200 men has been employed on the upkeep of the sacred edifices at Nikko, which Japan recognizes as her main architectural glory, and which she does not purpose to lose. It was said that the Japanese Government had not decided to make an effort to illustrate the shrines at San Francisco until shortly before the opening of the Exposition, and then the Department of the Interior chose 40 of these temple artisans to make the model.

They worked almost day and night for four months, and they must have worked rapidly. It appeared to be all there, ramps and stairways and galleries and terraces and bridges and courts and cloisters; the stone gateway, the bronze gates, the *shuro* or belfry, the *yomeimon* or principal gateway in the *kwairo* or roofed colonnade and cloister, the sacred storehouses and holy wells, lacquered trellises and pierced screens, with the buildings lifting their curling roofs up and up behind one another; and finally the glorious tomb of the Great Shogun—a maze of beauty, a sumptuous, riotous extravagance of it, rising, building after building, so that it seemed without limit; rich, lavish, and inexhaustible.

After this splendor, the western mind could begin to understand something of the subtle psychology and spiritual comfort of the *cha-no-yu* or ceremonial tea room, built in the garden. Here these artists and philosophers dispensed tranquillity to the soul by arts of form and ritual centuries old that might be called "suggestion," except that the word and the thing it represents are grown too cheap and stale of late to define a transaction belonging to the infinitely rarefied atmosphere

*A Spiritual  
Exhibit*

of reason and the spirit. Who but the Japanese ever would have thought such a thing demonstrable in the hurly-burly of an exposition? And what finer thing could there be to demonstrate in an exposition, provided it could be done? The writer feels that his own fingers are a bit too thick and thumb-like to touch this theme, and he prefers to give it in the words of Jiro Harada, member of the Imperial Commission, Japanese scholar and graduate of an American university, and thus capable of translating Oriental concepts into Occidental forms.

"In the farther corner of the garden a house was erected and furnished in Japanese style, in which was a 'tea ceremonial' room, a small chamber about nine feet square. Like the real *cha-no-yu* room, it was so constructed that there was a rhythm of harmony in colors and materials. . . . The fragile construction and delicate finish did not give the occupants the sense of being shut in and oppressed by the four walls. The songs of the waterfall and the whispers of the wind through the trees reached one's ears and harmonized with the songs of the kettle. Thus one did not feel the barrier but in freedom his soul could expand to the uttermost limits of the universe. Though in the room, one was in close spiritual touch with the outside, in constant communication with things afar. The limitless was brought into proper proportion to the space one occupied, the infinite was defined in terms of the finite.

"Again, the simplicity of construction conveyed the idea that it was not permanent, that the human habitation is but temporal. However strongly you may build a house it will crumble in time. So it is with our human bodies. Soul finds but temporal habitation in our flesh. It is like gathering growing reeds in the field and tying them at the top with a rope. When the space inside is cleared, one could live in it, calling it his habitation. But when the time comes, the rope snaps and the reeds resume their former positions and grow in the same old field, as if nothing had happened. It is this sense of the evanescence of life that we feel as we sit in the *cha-no-yu* room, which in a way symbolizes this philosophy. *Dew Drop and the Sea* Naturally therefore, as we sit there we are constrained to humble ourselves before the Greater Power, and are moved by a desire to rise into harmony with the Infinite.

"This institution of deep spiritual meaning has been observed in Japan for more than four hundred years. *Cha-no-yu* tranquillizes the mind and extricates one from the whirl and bustle and struggle of life. It is 'a cult founded upon the adoration of the beautiful among the sordid facts of everyday existence.' Through it not only has etiquette been taught, but patience has been inculcated, the memory trained, a taste for art developed,

meekness of spirit fostered, and concentration and discipline of mind cultivated. The business man of the present in Japan takes refuge in the *chanoyu*, wherein, leaving the hustle and bustle of life, he finds peace."

Japan's participation was spontaneous and fine throughout. There was no hesitation on the part of her Government, and as soon as the official invitation reached it, preparations began, to reveal the culture and civilization, the industrial and commercial progress, of the country, to the better understanding of western peoples, and to develop stronger commercial and social relations with the United States. "Trying to pay our high tribute to this nation for her spirit of self-sacrifice for the good of the world" was the way the Japanese Commissioner General put it.

A special Commission was appointed to decide what exhibits should be made, and a preparatory Commission of three under the chairmanship of H. Yamawaki was sent to San Francisco in June of 1912 to investigate requirements and choose a site for the Japanese Pavilion. For preparatory expenses, the sum of 21,506 yen was appropriated; and later 1,200,000 yen to be spent on the participation during the years 1913, '14, '15 and '16. On May 5, 1914, the Imperial Japanese Government promulgated the regulations establishing His Imperial Japanese Majesty's Commission to the Panama-Pacific International Exposition. The Commission was thus composed:

President, Viscount Kanetake Oura, Minister of Agriculture and Commerce, who resigned in January, 1915, and was succeeded by Hironaka Kono, Minister of Agriculture and Commerce; Vice-President, Admiral Baron Sotokichi Uriu; Commissioner General, Haruki Yamawaki; Commissioners, Mikita Sakata (resigned in January, 1915), Kunitaro Miyauchi (appointed in January, 1915), Hideo Suzuki, Yoshikatsu Katayama, Baron Takafusa Shijo, Baron Bunkichi Ito, Sadao Yeghi, Sokichi Ishii, Jiro Harada, Ujiro Oyama, and Hiromichi Shugio. Eighty advisory councillors were appointed to cooperate with them.

Mr. Yamawaki, the Commissioner General, had served his Government in official capacities that especially qualified him to direct affairs for it at San Francisco. He came of a Samurai family, and had been Tax Comptroller, Counsellor to the Imperial Treasury, and Director of the Bureau of Monopolies of the Government of Formosa. He had also been President of the Commercial Museum at Tokio, and Chief of the commercial section of the Bureau of Commerce and Industry. Other members of the Commission were scholars, art critics, and executives of experience.

The architects of the Japanese Pavilion were: Ryutaro Furuhashi, Shosaku Monna, Bunshiro Ito, Mitsuo Kobashi, and Goichi Takeda.



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JAPAN'S PAVILION AND GARDENS



THE SHRINES OF NIKKO



The industries, commerce, and life of Japan were impressively represented in various exhibit palaces of the exposition, where she occupied more space than any other foreign nation: a grand total of 81,269 square feet in the Palaces of Manufactures, Agriculture, Food Products, Horticulture, Mines and Metallurgy, Education and Social Economy, Liberal Arts, Transportation and Fine Arts; besides 12,400 feet in the Horticultural Gardens. And yet she wanted more. The writer has mentioned these exhibits in connection with the various departments in which they were made, choosing that order of presentation because it was the order in which the visitor to the Exposition saw them, so that what we thought it necessary to record of them can be found from the index. The most extensive exhibit was made in the Palace of Manufactures, a fact of some significance. In addition to her installations in the Palaces of Agriculture and Food Products. Japan had two very fine establishments in the northern end of her Pavilion gardens: the broad-roofed inviting tea houses of the Japan Central Tea Association, and of the Formosa Oolong Tea Company. They were among the most popular and genuine places of refreshment in the Exposition.

As only a few of the exhibitors came to San Francisco, practically all the private exhibits were taken care of by the special exhibit department of the Japanese *Société des Expositions*, which was subsidized by the Imperial Government for the work, and which was ably represented at the Exposition by Mr. Kei-ichiro Kume, and Mr. Taichi Takezawa.

Japan's hospitalities, and her contributions to the social life and striking occasions of the Exposition season, were among the most brilliant events of the year. Especially interesting were her public observances of such national festivals as Dolls' Day on March 3, and the Boys' Festival on May 5, her receptions and banquets to the foreign and State commissions and her beautiful celebration of Japan Day, on August <sup>Real</sup> <sub>Participation</sub> 31, the anniversary of His Imperial Japanese Majesty Yoshihito's birthday, when thousands of Japanese residents participated in a great parade with over forty floats and 300 automobiles that started from the Ferry Building and traversed the city on its way to the grounds.

President Moore, on this occasion sent this message to the Emperor of Japan:

"Please accept the respectful congratulation of the Panama-Pacific International Exposition upon this anniversary of your natal day, in appropriate celebration of which Japan Day at the Exposition, with its dignified and impressive ceremonies, has augmented the renown of the participation of your great country here."

The speakers included former President Taft, President Moore, who

presented Commissioner General Yamawaki with an engrossed scroll expressing the gratitude of the Exposition for the assistance of Japan; the Commissioner General, the Hon. Yasutaro Numanu, Consul General of Japan, Soichiro Asamo, President of the Toyo Kisen Kaisha Steamship Company, Mayor Rolph, and Dr. Frederick J. V. Skiff.

The success of Japan's participation is not to be measured by the thousands of awards she received. It is to be found in her exquisite revelation of herself to her neighbors of the Pacific, and to the world beyond, a small world now and one that has discovered sore need of mutual understanding and the good will that may, let us hope, be born of it.

## CHAPTER XXXVII

### ANCIENT DENMARK

**D**IRECTLY across the Avenue of Nations from the Japanese garden rose the Pavilion of Denmark, a contrast as pronounced as any to be found in this little world of unexpected meetings. In every line and angle and opening the structure was eloquent of the north, that Scandinavian environment where nature gives man fair battle always, and where, age after age, only the strong survive. It spoke of ruggedness, of reliability, of clear aims and plain purposes. It was designed by Prof. Anton Rosen of Copenhagen, assisted by Tyge Hvass, who supervised its erection. One of its architects was A. W. Burgren of San Francisco.

Architecturally the building was composed of typically Scandinavian motives, from several noted Danish structures, and one of its three towers reproduced to some extent a tower on the castle of Kronberg at Elsinore, a place Shakespeare designated as the habitation of Hamlet, and with which the Hamlet we know was about as familiar as he was with the Yolo County Courthouse. Nevertheless, it had dramatic interest, like "Juliet's tomb." A second tower was ornamented with curious iron windbells that chimed in the breeze. The walls were shingled over in suggestion of northern forests, a style our own nearby forests have made familiar. The Pavilion stood among lawns, and beds of marigolds, and there was a small pool on the south side that suggested a moat and almost called for a portcullis and drawbridge to complete the picture. Along the northern side, on tall, rectangular pedestals, were busts of Tycho Brahe, the astronomer; Bertel Thorwaldsen, the sculptor; Hans Christian Andersen, author of immortal fairy tales; and H. C. Oersted, discoverer of electromagnetism.

*Ghostly  
Memories*

The entrance was through a fine arch, deeply recessed, above which stood the figures of two trumpeters copied from a group in Copenhagen, playing on ancient "lurs" or Scandinavian war horns. They were tall and warlike figures, and seemed to be trumpeting defiance, or triumph, but certainly not defeat. A railed terrace, overlooking the pond, led past a martial painting of Vikings into a spacious hall whose great pillars bore



painted base friezes depicting more Vikings busy with spears and battle axes.

There were no exhibits in the Pavilion. It was meant as a meeting place for visiting Danes, and persons of Danish descent, and was furnished to represent the atmosphere of a Danish home. In these furnishings, beautifully wrought silver, and cabinets with intricately curved and molded fronts were conspicuous. All the furnishings came from Denmark.

At the entrance, a gray mile-stone announced that it was 7,174 miles to Denmark, and that: "Near this stone, Danish-Americans under the protection of His Majesty King Christian X of Denmark, erected a meeting hall for fellow countrymen."

About \$23,000, was raised by the Danish-American Auxiliary to construct the Pavilion. The Danish Government recognized the efforts of the San Francisco Danes by appropriating some 65,000 kroner for participation in the Exposition. Its Commission consisted of Messrs. H. Vedel, Director at the Ministry of the Interior, Copenhagen; G. Busck-Nielsen, Director at the Ministry for Commerce and Navigation; Fr. Dahl, Chief of *Danish Commission* Bureau at the Ministry for Ecclesiastical Matters and Public Instruction; Viggo Johansen, Professor in the Royal Academy of Fine Arts; Alex. Foss of the Copenhagen firm of F. L. Schmidth & Company; Benny Dessau, Managing Director of the Tuborg Brewery, Copenhagen; Prof. Martin Nyrop, architect; J. Clan, Chamberlain, Assistant Secretary of State, and Chief of Department of the Foreign Office, Copenhagen; and Otto Wadsted, Consul of Denmark at San Francisco, who succeeded Consul J. E. Boggild. Denmark has a permanent committee on expositions, which was represented by its executive secretary, Mr. Berg, on the San Francisco Commission, in addition to those listed above. Among those that took a conspicuous part in raising funds locally were James Madison, President, and H. J. Korell, Secretary, of the Danish-American Auxiliary.

The Danish exhibits were massed in one section of about 5,000 square feet in the Palace of Varied Industries, most of them having come to San Francisco through the Canal by the ships of the East Asiatic Company. The exhibits of porcelains, silversmith work, artistic bookbindings, embroideries, and models of the newest forms of motor ship, we have mentioned in connection with the contents of that palace. The porcelains and potteries comprised one of the finest collections ever seen in the United States. The tableware shown was exquisite, and there were even agricultural exhibits in the form of jars of beet and turnip and other vegetable seeds.

The Danish Pavilion was dedicated on March 16, and Denmark Day was celebrated on June 5, commencing a week of brilliant national festivity.



**THE PAVILION OF DENMARK**



**ENTRANCE HALL, DANISH PAVILION**



## CHAPTER XXXVIII

### THE PALACE OF THE LEGION OF HONOR

**O**N gently rising ground westward of the Pavilion of Japan stood a copy of the *Palais de la Legion d'Honneur*, and that copy was the Pavilion of France.

Experts said that the finest two pavilions ever erected in any exposition were those of Italy and of France, and certainly the most courageous thing morally in the annals of expositions was the participation of France, at a time when her soil was invaded and she seemed in danger of being overwhelmed. Similarly, the most pathetic and sympathetic thing known to any exposition was her mothering of stricken Belgium, for the French Pavilion became the home of the Belgian exhibits. Happily, no other exposition had ever stood in just such a relation to an historic cataclysm.

The French Government requested that the French exhibitors should be considered *hors concours*, "out of the running," in the competition for awards. Because many of the French manufacturers, even among those outside of invaded territory, were too embarrassed by the war to make exhibits, and it was deemed unfair to them to permit their competitors to receive advantages in advertising awards which the latter might not have obtained had all been able to contend. That is how France "played the game" and that is why no grand prizes nor gold medals went to her from the Panama-Pacific International Exposition; although the French exhibitors did receive diplomas certifying to their participation. Conversely, it may well be remembered that other exhibitors received their awards in a field the French refrained from entering. For a government to request disqualification in an international contest because conditions did not accord equal opportunity for all its own people is to recognize chivalry in business.

*Why No  
Medals*

On the left bank of the Seine, near the Quai d'Orsay, is the palace that was built in the year of our Revolutionary War for the Prince de Salm. The fortunes of the Prince fell with the French Revolution, and the palace was sold to Napoleon in 1803. Here the Emperor founded the Order of the

Legion of Honor, and it was this building that the French Government reproduced at San Francisco.

How the participation of France was brought about by the persistence of the President of the Exposition, through the agency of Capt. Baker, after her Government had taken refuge at Bordeaux and given up all thought of participating, has been narrated in another part of this record. There was not much time for so large a piece of construction. Specifications were cabled at heavy expense. Henri Guillaume, architect of the Pavilion, did not arrive in San Francisco with the plans until December 24, 1914, and then he announced the intention of putting on as large crews of workmen as could find room, and keeping them at it around the clock. He found able assistance in the city in the person of Maurice Couchot, of San Francisco, member of the American Society of Civil Engineers, born and raised not very far from that same Quai d'Orsay. Between them they got the Pavilion completed in time to receive the French part of the cargo of the "Jason." Under the conditions that governed in those crowded months of the last part of the construction period and the early part of the Exposition operating season it was a remarkable achievement, for the French Pavilion contained the largest exhibit area of them all, 60,000 square feet, and involved the construction of the Great Court of Honor before it. The whole cost was about \$100,000.

The building was worked out in travertine, to conform to the other Exposition structures, a material not very foreign in color to the Caen stone so much used in Paris. The approach to the Pavilion was through a triumphal arch, flanked by double rows of Ionic columns; and with figures of Fame, in low relief, occupying the spandrels. Lateral peristyles and extended wings connected the front portico with the main part of the Pavilion and formed a deep court in front of it, where sat and brooded Rodin's awe-compelling bronze figure of the "Thinker."

Before the building itself was a portico of six Corinthian columns, sheltering the entrance. A frieze bore the words "Honneur et Patrie," and above were two colossal eagles. The main building was rectangular, 256 by 349 feet, and about 35 feet high. You ascended a broad staircase to a main central hall, whence the other chambers opened—exhibit chambers, including those of the Belgian section.

This building contained a small exposition. We could enumerate all the riches and works of glorious art that filled it to overflowing, and demonstrated the productive power and superlative taste of France, but we shall not. A mere list, with a very few descriptive sentences to the item, occupied a 36-page booklet; and the catalogue of paintings, sculptures, engravings,

medals, and other art objects made a book an inch thick. There were paintings from the great Paris galleries, tapestries from the Gobelin factories, triumphs in Sevres porcelain, souvenirs of Lafayette and Rochambeau, relics of great French writers, pearls from a Paris house that owns its pearl fisheries. It was a place that you could study for a week, feeling that here Paris and France had been brought close to you. *A Nation's Culture*

For record we may mention a few of the main features; you, the reader, bearing in mind the while that in this Palace you were surrounded by rare and wonderful things, covering the walls, standing about on pedestals, looking enticingly at you from the interiors of show cases, even under your feet in the form of the famous Savonnerie carpets.

In the entrance hall and at the foot of the main stairway, stood two huge decorative vases from the National Manufactory of Sevres, near Paris—an industry founded during the reign of Louis XV. They were of hard paste, high fired, and were beautiful in a delicate, sumptuous, feminine way, like tall and aristocratic ladies gowned in lace.

Above the entrance door was a large Gobelin tapestry, and at the head of the broad stairs was Alfred Boucher's statue of an armed "Gallia," wearing a helmet with the Gallic cock.

The Jeanne d'Arc tradition was well represented in tapestry. One piece showed the inspired Maid listening to the voice that bade her take arms against the English and have the Dauphin consecrated at Rheims. The sufferings of the people were depicted in the background, where they were dying on gibbets and in other horrible ways. Another showed Jeanne on her way to Chinon to find the Dauphin. Another tapestry showed her before Orleans, armed and mounted, and a fourth depicted her martyrdom. The drawings for these tapestries were by Jean P. Laurens.

A curious and quite wonderful tapestry by Rochegrosse represented Africa pacified and civilized by the French. It was crowded with figures and delicate detail. A particularly fine thing in this room was the statue in *grès flammé* of a young shepherdess, "The Dreamer," by the sculptor Larche.

When you had ascended the stairs to the main salon the most impressive objects you had before you were the Alexander tapestries on the walls; huge, living things, with more action in their fixed forms than you will see in many a moving picture. These had been made for Louis XIV at the national Gobelin manufactory.

The first of the tapestries showed Alexander at the battle of Arbela, and the death of Darius. The Persian king was being carried, mortally wounded, into the camp of the conqueror. The next showed Alexander crossing the

Granicus. Moving pictures could never give more of life and action and power than this. Alexander did not have an easy time crossing the Granicus, and the fight that raged in this fabric was enough to hold the spectator breathless. The third showed Alexander's triumphal entry into Babylon. The grim business of fighting is over for the time being. The conqueror stands in his chariot, towed by elephants, both he and the other survivors looking

as though they anticipated a real good time in town that night. *Alexander in Action* But they could not "cease from action" any more than Ulysses, so the next tapestry showed them at their old, time-glorified work again, tearing down Persepolis. The cartoons for these tapestries were by the great master Le Brun. The tapestries themselves were upwards of 200 years old. Their colors had faded, or, rather, let us say ripened, all under the same influence of light and time, until they melted together like those in nature—the colors of the rocks or the forest—and gave the same sense of permanence.

Designs for two other tapestries not wholly completed, these from the time of Louis XVI, showed scenes from our own Revolutionary War; the Battle of Yorktown, and the Battle of "Brimstone Hill." There was some conjecture as to just where the latter battle might have been fought, but it was settled in favor of Bunker Hill. Historians do make mistakes, for posterity to correct. Ranged about the stately hall of the tapestries were busts of Richelieu, Marshal Saxe, Racine, Molière and La Fayette. On the floor were four handsome Savonnerie rugs.

A historic relic in a nearby case was a sword belonging to Comte Duchafault, the man that fired the first cannon shot for the independence of the American colonies. More relics, of men better known, occupied the south corners of the room. In one corner were furniture, portraits, engravings, arms candelabra, swords, a cocked hat, a brass clock, and some chess-men, all of which had once belonged to La Fayette, young hero of two nations, living here again in these grim days of war to keep alive American affection for France. In the opposite corner were somewhat similar souvenirs of Rochambeau, great strategist of the American Revolution, whose mastery of the art of warfare, put at the service of Washington, led to the decisive battle of Yorktown. Here were furniture, table ornaments, a dress sword, and a cross of the order of St. Louis. An engraving represented Rochambeau, Washington, and La Fayette at the siege of Yorktown. These intimate objects of use, things that had formed part of the closer environment of these two men that mean so much to Americans, were very welcome.

The Rotunda, just beyond, was decorated with wall panels, furniture, and



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THE PAVILION OF FRANCE



ENTRANCE HALL, FRENCH PAVILION





a carpet made for Napoleon. The carpet had in its center the cross of the Legion of Honor, and, radiating from it, sixteen sections for the different Cohorts. As a relic of Napoleon and the Legion it interested a large number of people.

There was, to the left of the Rotunda, a room of contemporary decorative art that contained some wonderfully beautiful stuff, bits in abstract art made just to be beautiful, to delight the eye and charm the senses without reference to any of the tiresome utilities. Objects in crystal, cut and colored, by Lalique, occupied a case. There were such things as a crystal fish, an eagle, a large fly atop of a rectangular crystal column about three inches high; exquisitely dainty objects for the cabinet. The Japanese appreciated them, and they were bought for the Tokio Museum. There was a mirror made for the Queen of England, a mirror with a rim so delicate, fragile and frost-like that it looked like fairy work, soon to vanish. In other show cases were little boxes in chased and enameled silver, and in tortoise shell; combs, mirrors, bronze flowers, exquisite jewels, engraved gems, by such designers as Decoeur, Rivaud, Bonvallet, Capon, Hirtz, Dunand, Macles, Bourgeois, Verner, Le Noble, and others. A fine piece was a model of the sword presented by the Society for the Encouragement of Industry and Art to its President, M. Roujon, of the French Academy. It was designed by the sculptor E. Decker.

There were vases, cups, plates, and other things in *grès flammé*, cloisonné, enamel, inlay ware, jasper, and faience, all bearing the names of the foremost modern French artists. There were artistic bookbindings and fine leather work, and illuminated parchments. There were decorative panels, framed drawings, water-color designs for stained-glass windows. By contrast of subject, but not of essential method, there was a wall display of machinist tools, fittings and pipe joints made by pupils of one of the technical high schools in Paris. Two persons, quite obviously mechanics, stood before it, admiring a small copper globe from which three pipes of different sizes emerged. No seams were visible. "Is that pretty good work?" they were asked. "You bet it is. We are plumbers, but we can't make out how they did it and got it so neat."

There were two rooms of retrospective paintings; among the rest a "Portrait of the Marquise de A." by E. A. Carolus Duran, Director of the French Academy of Art in Rome and teacher of John Sargent; and "The Dream" by Detaille—the bivouac, and the soldier's vision of victorious armies.

Artists were much interested in "The Balcony" by Manet, the realistic impressionist. There was the famous portrait of Madame Sabatier, by Meis-

sonier, and the Cathedral of Rouen by Claude Monet, and a "Portrait of Aunt Anna" by J. J. Benjamin Constant. Paul Cezanne was represented, and Hebert, and Legros, and Puvis de Chavannes, and Tissot, and Felix Ziem, and many more, including the sculptor Jules Dalou. From France have sprung nearly all the major streams of modern painting. These rooms exhibited founders of schools and originators of new tendencies. The sculptures included works by Rodin and Gerome, and a small equestrian bronze by Michael Angelo.

The municipality of Paris made an exhibit of the character of its school buildings, the metropolitan subway, and all the municipal functions, from street lighting to the identification of criminals.

The large east atrium was filled with furniture and manufactures and materials of interior decoration. Here was the Leonard Rosenthal collection of pearls, and some very fine imitations. The Paris perfumers made a large display.

The Haviland china in another room was a wonderful exhibition of sumptuous table services. There was a room of dolls, depicting different phases of French life; soldiers in the trenches, people in the great Paris markets, and a court scene in the eighteenth century. The theater was represented, in an adjoining room, by sketches of scenes from famous plays, "maquettes" or scale models of scenes, designs for costumes and properties.

Perhaps the greatest glory art ever attained was in the form of the Gothic cathedrals in Isle de France—Amiens, Rheims, Chartres, Beauvais, and others. There was a diorama showing the interior of Chartres with its wealth of stained glass. You could look into the dim interior and lose all sense of dimension until you felt yourself among the grand columns and under the mighty, vaulted roof, with no light except what filtered through the tinted little panes of rose and amber and sapphire that told in pictures the stories of saints and holy martyrs. A large photograph showed Rheims, one of the most perfect specimens of pure Gothic ever erected; then, and for long afterward, under intermittent bombardment by the German artillery. Other dioramas depicted Vichy, Marseilles, the Augustine cloister at Toulouse, Mont St. Michel, Carcassone, the Vale of Chamonix, and other beauty spots of France. They were composed by Maxime Dethomas, Director of Decorations of the Opera.

A wonderful group of statuary, in which the figures were very small but an army for numbers, was the "Scene in Morocco," by Th. Rivière. In this sculptural procession the Roghi, or pretender to the throne, was borne along in a cage, surrounded by a mob of howling fanatics in the picturesque costumes of the East. This was in a separate room with

some architectural exhibits, which included a Plan of Imperial Rome, by P. Bigot.

There was a collection of souvenirs of great French writers—Hugo, Dumas, Balzac, Renan, and many more. So the literature as well as the pictorial and plastic art of France was memorialized. Another room was a scene in a French home, a striking cultural exhibit showing parents and children working and studying together in the most delightful intimacy.

And then we come to the displays of the famous French dressmakers, which occupied a long room on the west side of the Pavilion. Here was the art of France as demonstrated in milady's wardrobe and on milady's back, for the gowns were shown on wax mannequins. Here you saw those triumphs of artistry and taste that have shown the world what would be just the right thing in woman's dress, for so long that no one now seriously questions the leadership of Paris in this field. Hats, hosiery, footwear, and lingerie, it was all complete. Paquin, Worth, Beer, Doucet, *Where Style Originates* Martial & Armand, Jeanne Lavin, Callot Soeurs, Doeuillet, Madeline, and others were represented. This room was thronged; not merely by women, whose business it is to be charming, but by men whose business it is to pay for it; a vital matter for both sides of the house. And they were there in such numbers that it was necessary to have a polite guard on hand to keep them moving. In the corresponding room across the court was an exhibit of manufactures of lingerie and other expensive trifles—gauze, linen, crêpe, laces, ribbons, velvets, brocades, shoes, and gloves, passementeries; delicate, fragile, exquisite things—the two rooms constituting an entire fashion show from the land where feminine fashion is made.

Although it was not French, we cannot overlook the bronze statue of Buddha seated in the Lotos, a work of the late seventeenth century by the Japanese artist Sakon, of Kioto. It was said to be the most beautiful example of Japanese art known in Europe. It was a large piece, probably five feet high, of great simplicity and delicacy.

The French Commission to the Panama-Pacific International Exposition consisted of MM. Albert Tirman, Commissioner General; J. Neltner, Consul General of France, Assistant Commissioner General; L. G. Lambert, Assistant Commissioner General; J. Guiffrey, Commissioner of Fine Arts, Deputy Governor of the Museum of the Louvre; and Pierre J. *The French Commission* Gregoire, Executive Secretary. This Commission was appointed by the French Government especially for the Exposition. In addition there is a permanent organization in France to look after the exhibits of private manufacturers and dealers, known as the "*Comité Française des Expositions à l'Étranger*," the permanent president of which is Senator E. Dupont.

This organization delegated a special committee for the Exposition consisting of Senator J. Amic as Chairman, and E. Cere as Secretary General. The display of fine arts in the Pavilion was under direction of a committee at the head of which was Albert Dalimier, Under-Secretary of State for Fine Arts. The Commission that made the preliminary investigations and arrangements and selected the pavilion site in the latter part of 1913 included MM. A. Tirman, Gaston de Pellerin de la Touche, Roger Sandoz, and Alfred H. Savy. Jean de Pulligny, Chief Engineer of Roads and Bridges of France, had been in San Francisco in January, 1913, and reported to his Government on the location of the Exposition, and the costs of construction involved in French participation.

The French Pavilion contained the Government exhibition and part of the exhibits sent by private exhibitors. In addition, 20,000 square feet of space was occupied in the Machinery Palace by French exhibits, and 3,570 in the Palace of Education. And the French section in the Palace of Fine Arts filled eight galleries. The whole appropriation of the French Government for participation was said to have been two million francs.

Additional luster was given the French participation by the lectures and recitals of such eminent scholars and artists as Emile Hovelague, Inspector General of Public Instruction of France, and Camille Saint-Saëns the composer; men that brought to the Exposition vital interpretations of French thought and culture.



**HALL OF THE TAPESTRIES, FRENCH PAVILION**



**IN THE BELGIAN SECTION, FRENCH PAVILION**



## CHAPTER XXXIX

### BELGIUM

**W**HEN France finally decided, late in 1914, that she would participate in the Exposition, neither war nor invasion nor the temporary removal of her capital could prevent her from offering her hospitality to Belgium; and Belgium, who had interposed her body to save western Europe and had taken the brunt of the German invasion, had the serene hopefulness and courage to desire to appear with her sister nations in this latest demonstration of human progress, notwithstanding the fact that almost all her territory was in the hands of the conqueror. *Belgian Fortitude* It was an act of high confidence in what the future would bring forth, and a demonstration that it takes more than fortifications and walled cities and even the soil itself to "constitute a State."

It was impossible to obtain any articles from Belgium direct, and hence it cannot be said that Belgian industries and crafts were comprehensively or even adequately represented. Yet in dignity and in beauty the exhibits equaled any in the Exposition. They consisted, in the main, of works of art from well-known modern Belgian artists, such men as Baertsoen, Donnay, Gilsoul, Constantin Meunier, F. Rops, Van Rysselberghe, A. Stevens, Ter Linden, Rousseau, Struys, and Richir: and a rich collection of Belgian laces, pictures of historic monuments many of which were destroyed by the invaders, and large models of several of the great Belgian ports: Antwerp, Ghent, Brussels.

All the expenses of the Belgian participation were borne by the French Government, and the exhibits were secured partly from the Belgian section at the Lyons Exposition, partly from museums and private collections, and some from Belgian artists residing in France and England. Great difficulty was experienced in gathering these things, for it was like a rescue from chaos, so sudden and so unexpected had been the violation of Belgium's neutrality in those peaceful, Summer days of 1914. Some of the most beautiful public buildings in Europe (churches, city halls, libraries), creations of the Middle Ages and the Renaissance, had been reduced to mere heaps of mournful ruins, and treasure after treasure of art and handicraft had been ruthlessly



destroyed. Yet Belgium, a devastated country, was able to exemplify some part of her art and of her great commercial energies, seven thousand miles away at San Francisco.

Among the sculptures two busts attracted much attention for their personal and human interest; busts of Their Majesties, Albert I, and Elizabeth of Bavaria, King and Queen of the Belgians, royalty that had kept the faith.

There were over 100 paintings and about 20 pieces of sculpture in the section, but the articles that seemed to attract most attention were the laces, such laces as the average person never sees or dreams of seeing: although some of the ladies claimed they knew such things existed all the time—rich, filmy, delicate as gossamer, carrying designs of the most exquisite beauty. They were one of the main subjects of comment wherever people discussed

*Lace Like* the Exposition. There was a lace bedspread, there were flounces  
*Sea Foam* large and small, there was a handkerchief in English point that had been the property of Queen Victoria. There was a dress front with two sleeves in English point that carried curious human figures, and pagodas. There were veils and scarfs and fans and kerchiefs—about 45 pieces, large and small, and the beauty of them was bewildering to the masculine intelligence. If sea foam could turn to silk and weave itself into patterns of the frost and the jungle it might hope to look something like this.

In pictures and small models were shown the historical monuments of Belgium before the invasion. Some were still standing, but many had the melancholy interest of the thing of beauty that has vanished forever. There were represented in these models and pictures the spire of the Cathedral at Antwerp, the ruins of St. Bavo's Abbey at Ghent, the Castle of the Counts of Flanders, monuments and fortifications at Tournai, the "Pont du Cheval" and the "Palais du Franc" at Bruges, the Belfry at Bruges that inspired one of Longfellow's most beautiful bits of verse, the Cloth Hall at Ypres, dating from the 13th century, the House of the Templars, the Church of St. Peter at Louvain, and other structures of a rare and irreplaceable beauty that had been demolished by the invader.

It is a far cry from laces to docks, but Belgium developed these extremes in the finest form.

The huge models under glass, occupying stands of the area of a good-sized room, showing Antwerp, Ghent, and Brussels, were objects of unending interest, both to dwellers in seaport towns and to those that had never seen docks before and wished to understand these necessary and wonderful works in their present aspects. People studied intently their railroad tracks, warehouse facilities, and crane ways to the ship's side. The models

themselves were objects of admiration, and so were the things they represented.

The model of the Port of Antwerp was on a scale of 1 to 500, so that it was a very large object and the separate features of it had good definition. You saw here the Cathedral of Notre Dame, the Maritime Docks, the Italian Renaissance City Hall, the riverside quays that extended for three miles along the Scheldt, even the old Castle of Steen, built in the ninth century to hold back the Normans. At the riverside quays there was from 35 to 42 feet of water, so that the largest ships could dock there. *The Docks of Antwerp* They were provided with 148 movable cranes capable of lifting from one to five tons, and one would handle fifty. There were a million square feet of sheds with railroad tracks on both sides, and easy connections. Facing the center of town were two elevated scenic walks about 700 feet long so that visitors could watch the loading and unloading of vessels. There were 13 maritime docks connected with the river by three locks, the largest of which would accommodate a vessel 585 feet long. These docks were mainly devoted to regular steamer lines and special classes of merchandise. They, too, had sheds, to the extent of 4,000,000 square feet, 240 electric or hydraulic movable cranes, and 130 miles of railroad track converging toward four grouping stations with a siding capacity of 18,000 of those little European railroad cars.

The model of Ghent showed her canal connection with the sea, and her docks and quays. The model of Brussels showed the canal connecting that city with the Scheldt, and the docks, cranes, and railroad connections with which she carries on her trade with the thrifty and industrious country of which she is the capital and center.

These exhibits, small as they were in proportion to what the country in peace might have shown, were very impressive demonstrations of the resourcefulness and industry of this nation of six million people. It would have made friends for Belgium if Belgium could have acquired any more friends than she had already. The arrangement was supervised by the French Commission, especially M. Albert Tirman, the French Commissioner General and M. Jean Guiffrey, French Commissioner of Fine Arts. The exhibits were under the direct care of A. Martens, connected with the municipality of Brussels. The Commissioner General of the Belgian Government to the Exposition was F. Drion, Consul of Belgium at San Francisco.

## CHAPTER XL

### LAND OF THE QUETZAL

**O**N the high ground south of the gardens and Pavilion of Japan, was the really palatial structure that formed the home of Guatemala at the Exposition. It was a beautiful composition with a ribbed octagonal dome and artistically ornamented windows and doorways. Here you heard, if you could get in, enlivening music, saw many exhibits of the products of the country, and became acquainted with the appearance of its President at that time, the progressive Senor Don Manuel Estrada Cabrera, from his full-length portrait looking out upon the large central hall.

The exhibits were arranged in cases on the main floor, and on the broad second-floor gallery surrounding the central hall. You could not study them without being convinced that in natural resources of climate and soil

*Rich Variety* Guatemala was a country of the richest possibilities. Owing to variety of elevation between the coast and the central plateau the land appears to yield a large number of the products typical of the tropics and also of the more northern climes, from a territory of but 48,000 square miles. It is said to have great fields of sugar cane that have not needed replanting in ten years; and to yield 800,000 bags of coffee a year, and from forty to fifty thousand bunches of bananas a week. And the exhibits showed oats, wheat, barley, rice, corn, and beans, of fine quality.

*Always Coffee* In fact, the range of products of agriculture and manufacturing industry illustrated here was extraordinary. There were rubber, cocoa, coffee, basketry, palm-leaf mattings, maguey cordage, coffee, embroideries, cigars and tobacco, examples of fine taxidermy among which were the rare Quetzal birds of most beautiful plumage, more coffee, agave fiber, ninety kinds of tropical hardwood timber, wool, coffee, nuts, seeds, oils, and sugar, artificial limbs, guitars, coffee, vegetable dyes, 260 varieties of valuable ore, and then some more coffee.

Photographs of schools, colleges, hospitals, and banks, examples of books and newspapers, cases of coins and medals, indicated the country's equipment for supplying the conveniences and material refinements of life. And among the rest was coffee. Cups of it were served at certain hours, and a



PAVILION OF GUATEMALA



MARIMBA CONCERT IN THE GUATEMALA PAVILION

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booth had to be taken in the Food Palace where people that had found out how good it was could get it at a small price whenever they wished; and the coffee epicures kept that booth crowded.

One of the best of the exhibits in the Pavilion was an herbarium, by pupils of the *Institut Nacional Central de Varonas*, which evoked general commendation from persons familiar with the scientific knowledge required to gather and arrange such a collection.

In short, the whole Guatemala Pavilion showed not merely inexhaustible natural resources, but the remarkable industrial development and cultural attainments made possible by 17 years of ordered, progressive government. Its hospitality was one of the brightest features of the Exposition, for there was a Latin graciousness about it that never failed. The Marimba Band was a great added attraction. Its music was the sweetest to be heard. And the Pavilion, with its atmosphere of charm for body and mind, became a popular rendezvous, one of the most popular on the grounds. Hospitality and popularity rose to a climax on Guatemala Coffee Day, an account of which we have given elsewhere.

The Marimba, as played by Hurtada's Marimba Band at the Guatemala Pavilion, was one of the most delightful forms of entertainment the Exposition offered. It had the charm of novelty, for it was previously unknown in this region; the product of evolution, from an African form, developed by the Indians of Guatemala—although the historian does not vouch for these ethnographic details. It was, to begin with, a percussion instrument: a long xylophone at which six or eight performers played. But each bar of the xylophone was fitted to a resonating device consisting of a hollow wooden chamber hanging from it, and these resonators, moreover, were crossed with fine snares. The effect was much as though you should draw a staccato note from an organ pipe by striking it, but a note that would leave the air a-quiver with the overtone of violin strings. It was most adaptable, and the serenades, dance music, cradle songs, patriotic airs and concert pieces played upon it were indescribably sweet and moving. The band was first heard at the dedication of the Guatemala Pavilion, and after that in concerts several times a week. The compositions, many on themes of native airs, were very beautiful. Proficiency with the instrument was a sort of tradition in the Hurtada family, the members of which—Celse, Mariano, Joaquin, José B., José C., Oscar, Florencio and Mariana—had drilled themselves into an unfailing mastery and ease of execution.

They drew crowded houses at the Guatemala Pavilion, with people sitting on the stairs and standing in every vacant corner, and became so

popular that they were in great demand at homes and places of entertainment in the city. They performed at many of the Exposition functions in the California Building, and two such bands performed for the banquet on Guatemala Coffee Day.

The friendship of Guatemala for the United States was demonstrated even before the European War by her prompt acceptance of the national invitation to participate at San Francisco. She was first to accept, and she accepted just 18 days after President Taft's proclamation went forth. The

*The Commission* Commission, as originally appointed, consisted of Ignacio G. Saravia, Commissioner General; the Licenciado José Flamenco, Adjunct Commissioner General; Dr. Juan M. Padilla, Consul General for Guatemala, First Secretary; Ingeniero Don Fernando Cruz, Second Secretary; and there were associated with the Commission, José Linares and Salvador Schwartz. In May of the Exposition year the Licenciado Flamenco was made Commissioner General in charge of the whole participation. The appropriation was about \$100,000. The architect was G. Albert Lansburgh of San Francisco.

The Pavilion offered about 10,310 square feet of space, of which something over 9,400 was available for exhibit purposes. Owing to the difficulties the war situation caused in many quarters, a special concession was made Guatemala and she was permitted to have her exhibits reviewed for award in her Pavilion instead of putting them into the exhibit palaces. And she received many and high awards, notably for coffee, chocolate, bananas, and rubber.

## CHAPTER XLI

### HONDURAS

**T**HE Pavilion of Honduras had the distinction of being the first completed of all the foreign pavilions. For long after its completion it had stood alone, the only visual and public evidence of the growth of the Exposition's foreign relations and coming success in promoting foreign participation. It was a two-story building on classic lines with Renaissance treatment in part. The principal architectural features were a deeply recessed portico behind three handsome arches, with a broad stairway leading up to it. It stood just westward of the Pavilion of Guatemala, overlooking Cortez Way.

Here Honduras, neighbor to Guatemala in Central America as well as in the Exposition, made a fine display of natural resources and the products of her industries. The agricultural examples were naturally tropical in the main, and included such commodities as coffee, Henequen fiber, cocoa, fine tobaccos, zacate seed, and vegetable dyes; and there was a great collection of medicinal bark and herbs, such as sarsaparilla, quinine, and various balsams. There were over three hundred varieties of tropical hardwood including mahogany, rosewood and *lignum vitae*, with indications of limitless beautiful material for furniture manufacture. The rich mineral deposits of the country were illustrated not merely by gold and silver ores of great value, but by rubies and other gem stones—opal, topaz, jasper and jade of fine quality. And there were coal, iron, nickle, copper and other industrial metals, together with limestone, gypsum, pumice, building stones and fossils. The country is said to produce an iron magnetite ore so pure that it can be worked without smelting.

*Tropical  
Products*

There was Indian pottery, and there was weaving and embroidery of great interest, one piece of embroidery that attracted much attention being the flag of Honduras done in gold threads by the pupils of a girls' school. Hammocks and sleeping mats and various sorts of baggage container demonstrated great cleverness in weaving and the use of natural materials. There was a whole case of most beautifully woven fine grass hats, a tropical commodity coming into more and more favor with the dweller in temperate



climes. An interesting object was a model of a fishing boat with a collection of coral and sponge from the island of Bahia.

There were good examples of typography, lithography, photo-engraving and bookbinding, interesting albums with views of the country; maps, school books and governmental reports and regulations. There was an interesting display of dentifrices, perfumes, pomatum, soaps, and candles. The food products included brandies, wines, pastes, and flour. There were some examples of well designed jewelry.

These things and many more were convincing of the richness and resources of the country that had sent them. The area of Honduras is little less than that of Guatemala, and climatic conditions are somewhat similar, barring differences due to topography, so that there was certain to be more

*Inviting Conditions* or less similarity of natural products. Citrus fruits, bananas, tobacco, coffee, and indigo are characteristic. Political conditions had been well stabilized under the presidency of Dr. Don Francisco Bertrand, and the country offers opportunity for more development.

The participation of Honduras, and the hospitalities of its interesting Pavilion, with its wealth of tropical, and semi-tropical and mineral displays, were heartily appreciated by the public, and by the Exposition. The first Commissioner General to the Exposition was Dr. Antonio Ramirez Fontecha, appointed in May 1912. The other members of the Commission were Dr. Timoteo Miralda, Consul General of Honduras, with Senor Armanda Lopez Ulloa as Secretary. Senor Angel Ramirez Fontecha was Assistant Secretary and Senor Andres Leiva Second Assistant. In September 1914, Dr. Miralda was made Commissioner General. The Commission encountered revenue difficulties in fulfilling its ambitions regarding participation, for owing to the war and the consequent shock to credit and to commerce, the customs revenues of the country suffered a shrinkage and compelled the Government to retrench. In spite of these conditions, however, the displays of Honduras were of a most interesting and instructive character, as the visits of thousands of people day after day attested.

It was impossible to escape the impression that here was the display of a land of great fertility, and of productive climate, any sort of climate you liked. Though but sparsely settled, Honduras appeared, from these illustrations, to contain a progressive population, in addition to its vast natural resources. Only effective industrial organization appeared to be lacking, and to that, this display formed a particularly alluring invitation. It made one wonder what limits could be set to the possibilities of production and profit were such a country worked on economical and effective methods so that its energies and material could

*Open Opportunity*



PAVILION OF HONDURAS



INTERIOR, HONDURAS PAVILION



be conjoined in systematic plan and procedure. For getting out the product, nature has furnished fine facilities in the form of accessible harbors on the Bay of Fonseca, so that commerce could be well served at small expense. And the successive elevations in a series of plateaus and mountain valleys offer almost any condition of life and any basis of agriculture to be desired.

All these things and more the Pavilion of Honduras impressed upon the imagination of the visitor; and, conversely, no one could doubt that such impressions would, in time, produce reactions invaluable to the country. It is such opportunity to extend knowledge and understanding of a country's conditions that participation in an exposition offers, and the Honduran Commissioners took full advantage of it. The specimens of raw material were there, in superfine quality; and the examples of clever craftsmanship, in the few manufactured articles shown, demonstrated the presence of a clever population to transform those raw materials into the most valuable and profitable commodities if given proper capitalization and intelligent commercial direction. The Exposition, as an institution, was greatly encouraged and strengthened by the timely participation of Honduras; and time may prove that, in giving that encouragement and support, Honduras builded better than she knew. She obtained a world publicity that was obtainable in no other way, for her Pavilion was visited and its displays inspected by representatives of almost every civilized country on the globe. That the Commission was well aware of the opportunity offered appeared in the address of Commissioner General Fontecha at the dedication ceremonies, on which occasion, speaking in Spanish, he had said:

"Honduras fully realizes the opportunities afforded her by this wonderful exhibition. My country knows that with the completion of the Panama Canal there will be a great growth in the world's commerce with California, and that she will dip some of the benefits from the stream. It is with gratitude for this commercial opportunity, therefore, that she takes her humble part in this marvelous celebration, a celebration which is in itself one of the greatest scientific accomplishments of man."

The architect of the Pavilion of Honduras was Philip Schierz.

Honduras Day was celebrated December 1. The latter occasion was almost a farewell, for the Exposition was drawing toward its close. Commissioner General Miralda planted a pine tree and received from President Moore a casket of Tower jewels. Among the other speakers were Judge William Bailey Lamar and Mayor Rolph. A reception followed the formal exercises and in the evening the Honduras Commissioners entertained the foreign and State Commissioners and the Exposition officials at a ball at the Palace Hotel.

## CHAPTER XLII

### THE LAND OF FJORDS

**N**ORTHWEST of the Pavilion of Panama and a bit south of the Pavilion of France, there stood amid young Norwegian spruce trees a rugged-looking timber structure in the style of a Norwegian chieftain's castle of the Middle Ages. Old Norse traditions were well observed in its building. There were boulder foundations, long, steep slants of roof, a tower with a belfry, not too many windows, and simple, peasant, carved-and-sawed ornamentation. Within was a large meeting hall for conferences and concerts, and another hall for exhibits, and opening off them was an open court where a fountain played. The court was surrounded by a gallery, where you could be served with a luncheon of fish pudding and other Norwegian dishes, by young ladies in the costume of Norse peasants. Here were panoramas of Summer and Winter scenes under the northern light. In fact, the atmosphere of the North was most consistently and distinctly reproduced.

*A Norse  
Castle*

This was the home of the American Norwegians and their friends at the Exposition; designed by the architect Joergen Berner, of Christiania, who came to San Francisco to superintend its construction. There were no exhibits of Norway in the Exposition, outside this Pavilion and the Palace of Fine Arts. The Pavilion itself afforded 14,351 square feet of floor area, of which 9,750 was available for exhibits.

On entering the building by the southern doorway leading into the exhibit hall you saw a large model of the famous boat of Oseberg exhumed in 1903 near Christiania, and then estimated to be about 1,150 years of age. The time that had elapsed since the exhumation would thus have made it about 1,162 years old, but perhaps after an article of that sort has passed its thousandth year a dozen more makes little difference.

The original was about 100 feet long, from stem to sternpost, and when uncovered had near it human bones, and those of a horse and an ox. It contained, as well, a small loom and some tapestry; as though it had been the sepulcher of a chief and his wife. Long, slim, with gracefully rising bow and poop, propelled by oars, and sometimes

*Ericson  
Model*

by a sail when the wind was right, the Long Ship would be a pretty trim-looking craft to-day, and probably represented the sort of vessel in which Leif Ericson crossed the Atlantic. It will be recalled that he visited New England, but seemed to prefer the climate of his home. An old stone wind-mill built by some Rhode Island Yankee at Newport commemorates Leif Ericson's visit in the minds of thousands of people that suppose he stopped and built it and that are just as well off as though he had. Thus is history corroborated by monuments—if you can find the right ones.

The exhibit hall was lighted by a stained-glass window, depicting St. Olaf at his prayers. Wall charts and plastic models were all about, and illustrated the importance and standing of Norway's merchant marine. The "Bergensfjord" and "Christianiafjord," which ply between Norway and New York, were represented in models. In fact, a relief map of the inner basin of Christianiafjord showed the whole Norwegian merchant marine arranged according to tonnage, and it made an imposing display of the shipping of a little country of two and a half-million people that has the fourth merchant marine in the world, representing by far the largest tonnage per capita.

In a large glass case was a model of a modern floating Norwegian whale cookery or reduction plant. On either side was a whale, from which the vessel's winches were raveling long strips of blubber. Around about, all the operations of the whale hunt were going on. Figures showed that the Norwegians are engaged in whaling in every sea, and supply practically three quarters of the whale oil the world now uses.

There were models of the lifeboats used by the Norwegian Coast Guard, and there was a model of the Diesel motor ship "Balboa," then being completed in a Norwegian shipyard for service through the Panama Canal.

Among the exhibits were examples of the leading Norwegian exports: paper, wood pulp, fish and fish products, including that *huile de cod liver* that made our infancy one long, rosy dream; canned goods, minerals, and above all, the nitrate products, the manufacture of which has grown with tremendous rapidity into a leading industry, creating new towns clustered about the waterfalls supplying the needed electric energy.

And it takes a great deal. The nitrates have to be burned out of the air by tremendous arcs like some form of domesticated lightning, and to do that on a commercial scale requires large units of hydro-electric generating plant. They have them in Norway—not on the scale Necessary  
Niter in which those units have been and are being built in California, but still far larger than most parts of Europe are accustomed to. And the aggregates are very large, for many units are joined in the production. It

was not feasible to erect a plant at the Exposition and therein produce nitrate of lime, but the products were shown by samples, and the processes were illustrated diagrammatically. The diagrams showed the operation of combining the oxygen and nitrogen in the electric furnace, the cooling of the gas by passing it through steam boilers and water coolers, the oxidation tanks and quartz towers in which the oxidized nitrogen is combined with water; the lime tank in which the nitric acid combines with the limestone; and the evaporating and packing processes.

The sites, with the pipe lines and power houses built upon them, were shown by photographs. At one side of the diagram was a pair of views of Notrodden in 1903, and again in 1911; and on the other hand was a similar pair, showing the Rjukan development in 1907 and in 1911, illustrating the economic condition of the country brought about by the industry.

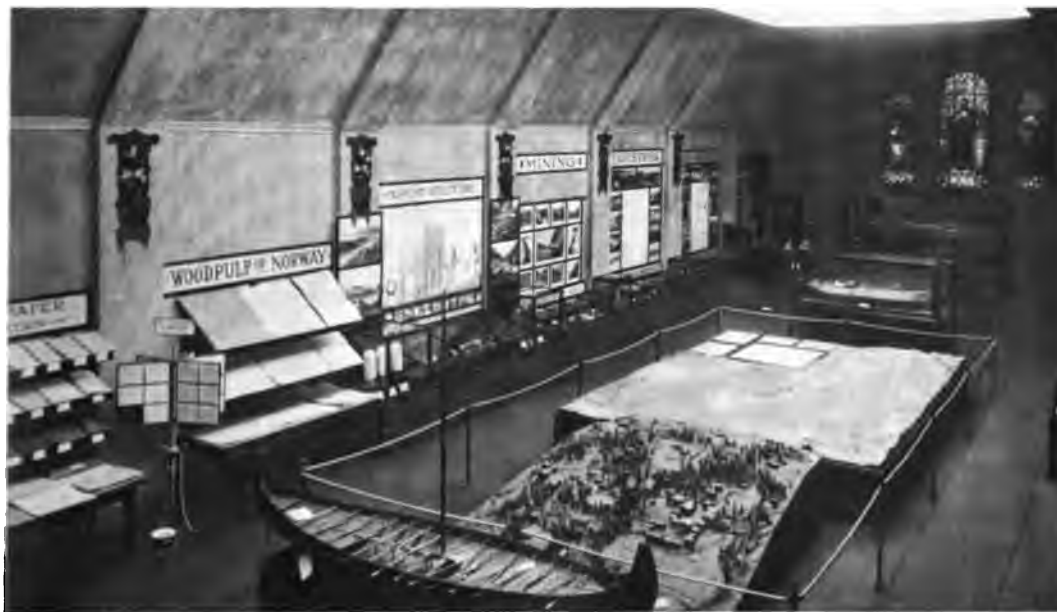
Below each of these pictures was a glass showcase containing jars of material: three of nitrate of lime, ground and molded; one of nitrate of soda (96-98 per cent  $\text{NaNO}_3$ ); one of nitrate of ammonia, 35 per cent nitrogen, equal to 42 per cent ammonia; and refined sodium nitrate (99.8 per cent  $\text{NaNO}_3$ ).

A most instructive part of the display was the central base beneath the pictures giving a graphic illustration of the amount and market value of the annual output, and the yearly increase of production of the various nitrogen products, viz.: nitrate and nitrite of soda, nitrate of ammonia, nitrate of lime, and nitric acid. These were shown from the beginning of the industry in 1906, when the product was 46 tons of nitrate of soda and 732 tons of nitrate of lime, valued at \$51,500, to the Exposition year, during which there had been produced, when the exhibit was installed, nitrate and nitrite of soda amounting to 22,980 tons; nitrate of ammonia, 22,000 tons; nitrate of lime, 93,000 tons; and concentrated nitric acid, 35,000 tons; the aggregate value being \$11,300,000. This was some slight indication of the extent to which the world is indebted to Norway for one of the essentials of life and growth upon this planet. The development depicted was of vital interest to every man, woman, and child in the world, and thousands of people studied the exhibit understandingly and with due appreciation of that fact; while thousands more in the Norwegian Pavilion learned that important lesson for the first time.

Norway had a grand exhibit of paintings in the Palace of Fine Arts. There were the canvases of Edward Munch, distinguished as the founder of a modern school; and of such men as Thorolf Holmboe, painter of birds, Erik Werenshiold, Prof. Christian Krogh, Harold Sohlberg, Halfdan Stroem, and Olaf Lange. The work of these men and their colleagues, together



NORWAY'S PAVILION



MAIN HALL OF NORWAY'S PAVILION





with the paintings of the Swedish artists, gave the collection in the Art Palace that strong northern note that was so distinctive and so inspiring to art lovers. This part of the Norwegian participation was arranged for by J. Nilsen Laurvik when he visited Norway in the fall of 1914 as the special representative of the Department of Fine Arts of the Exposition. A Committee of Selection was formed, of which Dr. Jens Thiis, Director of the National Gallery at Christiania, was Chairman. Coöperation was arranged between this Committee and a Committee of the Norwegian Auxiliary at San Francisco, the members of the local Committee consisting of Jafet Lindeberg, Chairman, J. Heyerdahl Hansen, and Haakon Jensen. Without the coöperation of the local Committee the work done in Norway on this part of the exhibit would have been fruitless.

*Norwegian  
Paintings*

A large part of the Norwegian art exhibit was secured in Venice, where it had been part of the Venetian International Exposition. This Exposition closed in October 1914, after the outbreak of war. With other exhibits, they were to have been left in Venice pending the conclusion of hostilities, but with the assistance of the American Consul, Mr. Carroll, the Exposition's Commissioner succeeded in having them sent over on the "Jason."

Promoting Norway's participation involved some initial difficulties that were happily surmounted by good team work on the part of the San Francisco Norwegians organized in the Auxiliary. The seeds were sown by the Commission Extraordinary to Europe, which visited Norway in 1912 and was warmly welcomed by the King, and by the Chamber of Commerce of Christiania. But Norway was struggling with an Exposition of her own, to celebrate the centenary of her constitution, and the bill for an appropriation to participate at San Francisco, which came up in the Storting in the Summer of 1913, was lost by two votes.

Owing, however, to a campaign carried on in the Norwegian newspapers and assisted from San Francisco, sentiment during the next ten months gradually changed, and interest was further stimulated by the arrival and the energetic labors of a special emissary from the Norwegian Auxiliary at San Francisco, Mr. J. Heyerdahl Hansen, who was vigorously supported not only by his organization in this city, but by organizations of Norwegians all over the country. Norway's own Exposition was used as an argumentative lever, for the Norse Americans were taking a lively interest in it, and they emphasized the great disappointment that would be felt by Norwegians on the Pacific Coast and throughout the United States if Norway's flag did not fly at the great meeting of the nations beside the Golden Gate.

*Urgent  
Invitation*

The Norwegian Government took up the matter anew, and proposed to

which was above the The profoundly operations government among

Exposition native of Nor- four times Norwegian years preceded- his native Nilsen Laurvik, of

set forth by her February 26,

our export and especially in the Pacific and support the Norwegian Merchant between Norway and the profit and from displaying our The real and deter- something different from and It is found her much greater sentimental between Norway and Our relations to the United from those existing with any other Norway has been sending her sons and into this country, in number nearly equal those in the home

in February 26.

on June 3, when thou-

sands of Norwegians from all over the United States came to do honor to their native land. Besides the patriotic speeches and expressions of loyalty to their adopted country, and the singing of home songs, the national character of the day was emphasized by the landing of a crew of Vikings from a Viking ship, and their reception on the Marina by a vast concourse headed by the Mayor of San Francisco.

Among those to whom especial credit is due for the success of the Norwegian participation are Henry Lund, former Norwegian Consul at San Francisco, P. L. Halse and Marcus Marcussen, President and Secretary of the Norwegian Auxiliary during the latter part of the Exposition season, and particularly, for his great personal efforts and sacrifices, Rev. E. M. Stensrud, first President of the Auxiliary, who secured the 1915 meeting of the Norwegian Lutheran Synod for San Francisco, and arranged for the trip to the Exposition of the Luther College Band. Of Jafet Lindeberg the narrative has already spoken. Art lovers may thank him for the presence of the matchless Norwegian canvases in which they found so much delight in the Fine Arts Annex.

## CHAPTER XLIII

### THE PANAMA PAVILION

**T**HE participation of the Republic of Panama was limited to the erection of a Pavilion, which stood just westward of the Pavilion of Honduras, and to an official representation. Before displays could be collected and installed, the project for an exposition at Panama began to take form, and it was felt that all energies were needed for that. President Porras appointed Senor Alejandro Briceno, Consul of Panama, to serve as Commissioner General to the Exposition, and so the Canal republic was officially represented. But although the Pavilion was dedicated, with suitable observances, on the 30th of July, it remained empty and closed throughout the season.



PANAMA'S PAVILION



## CHAPTER XLIV

### THE MOTHER OF CIVILIZATION

**N**O element of the Exposition so linked the long past with the present, the dawn of western civilization with the latest step of progress, as the participation of Greece. It enriched the Exposition and San Francisco with exemplars of the industries and institutions and history of the first among enlightened western nations, it reproduced that nation's art and in a singularly vivid way made it live again, it showed luminously the historic links that bind California, farthest outpost of Occidentalism, to its intellectual ancestry; and it left San Francisco a legacy *Linked with the Past* of about 180 scientifically selected reproductions of Greek sculpture ranging in time of production from the Mycenæan Age to the Roman Conquest in 146 B.C., from which more could be seen and learned about this wondrous development than from many books.

The Pavilion of Greece stood on rising ground westward of the Pavilion of Panama and southwestward of the Pavilion of Norway, overlooking the foreign and State section. It had a Doric portico, whence a broad stairway descended to a sunken garden. It contained about 7,600 square feet of floor area, and here, in a hall 60 by 82 feet in extent, were housed the sculpture casts, some very interesting and valuable commercial exhibits, and on walls and display stands, over 550 large photographs of Grecian scenery, buildings and monuments. The contents of this Pavilion formed an epitome of those regions of early art and civilization which to Poe, and to every other discerning lover of humanity, "are holy land."

Although at first sight the Pavilion seemed to be filled by the statuary, the industrial exhibits were of a kind to command attention, and illustrated vividly the industrial condition of the old home of Occidental civilization. Here were fruits, wines, nuts, olives, and olive oil, and the currants that took their very name from Corinth, with tobacco, perfumes, and manufactures of silk, wool, and cotton.

Among the most interesting of the textiles were those manufactured by the Athenian schools, established for the promotion of manufactures of fine weaves, and those made by Raymond Duncan's institution at Athens for



the benefit of war refugees from Macedonia. These last consisted of fine hand-woven rugs and carpets of pure wool, in natural and vegetable colors.

*Textile*  
*Manufacture* The designs were taken from antique Greek vases. Another collection of rugs was from the School for Poor Women in Athens.

The same workers exhibited beautiful weaves in cotton and silk made on hand looms; delicate laces and really wonderful woven cloths with silk designs that looked like embroidery. Among these pieces was one representing in colors the design of the celebrated vase of Apollo and the Hours. The dresses shown were all loomwork.

The Royal School of Lace Making at Athens exhibited rare laces and beautiful loomwork in silk and cotton. Fine furs were shown, including a cloak from Salonica, made from no less than 2,500 separate pieces of fur. Cocoons and raw silk represented the native silk-producing industry. Cotton and wax were exhibited and high-grade Angora goatskins.

The growth of heavy manufacturing in Greece appeared in exhibits of pig iron and copper ore, magnesite fire brick, emery, and briquettes. Characteristic manufactured products were fine soaps, perfumes, and cosmetics.

Greek agriculture and horticulture were represented by those products long associated with Hellas. There was the honey of Hymettus, there were raisins from Crete, and red and yellow saffron, grown only at Cozani and in Spain. Almonds and walnuts represented the nut production, and pepper, seeds, and cereals the staple branches of agriculture. Alfalfa seed was shown as a new export product. The exhibit of Greek wines and liquors was extensive and interesting.

From a cultural viewpoint, however, these things were, of course, transcended in interest by the reproductions of Hellenic sculptures, so selected and displayed as to form a chronological review, and show the line of evolution from the earliest example: the Lion Gate at Mycenæ, dating from the fifteenth century before Christ. Every item of this collection stood in logical relation to every other, so that the whole constituted a complete historic treatise. After the Lion Gate of Mycenæ occurs a gap of eight or

*Sculptural*  
*Record* nine centuries, during which no monumental sculpture in Greece can be traced, but the thread can be picked up in remains from the end of the seventh century B.C., when some archaic figures come to light, casts of which were displayed in the Pavilion. The improvement in the second half of the sixth century B.C., was illustrated from the treasures of the Acropolis museum, by the group from the old temple of Athena, by a goddess, ladies in court dress, and some spirited horses. From the period just preceding the Persian invasion came the sculptures from Ægina, the "blond head" from the one in the Acropolis Museum, and a few archaic stelæ.

Then came the influence of Phidias, in the first half of the fifth century B.C., exemplified by casts of the sculptures from the Parthenon, two small copies of the Athena by Phidias, and the large relief from Eleusis. There were the sculptures from the Erechtheion and the Temple of Nike on the Acropolis, representing Attic art toward the end of the fifth century B.C., and some fragments and heads excavated by the American School of Archaeology at Athens from the sanctuary of Hera near Argos in the Peloponnesus.

So the record was brought down, through the great Hermes of Olympia by Praxiteles, some fine Athenian funeral reliefs, the colossal Poseidon of Melos, and the Gaulish Warrior from Delos, with some Roman portrait sculptures added for good measure.

Altogether there were, in and about the Pavilion, about 180 pieces. These had been cast in the laboratory of the National Museum at Athens, from originals in that Museum, in the Acropolis Museum, in the Dipylon cemetery, and from Mycenæ, Argos, Olympia, and Epidaurus. If there could be any ground for criticism about so valuable a display, it would be because the archaic relief of the Lion Gate, with which the plastic record began, was mounted against the wall outside the Pavilion; but it was a bulky object and there was none too much room inside.

The United States Commission to the Mediterranean and Balkan States Messrs. Walter P. Andrews, Thomas Rees, and Colvin B. Brown, visited Athens early in 1914, and laid the question of participation before Eleutherios Venizelos, the strong man of modern Greece. He admitted it was incumbent on the country of the origin of western civilization to coöperate in this most western demonstration of its progress, but said he would have to present the matter to the King and his ministers.

*Venizelos  
Interested*

"Your country deserves great credit," he declared, "as well as the thanks of the world, for having corrected a fault of nature, in its construction of the Panama Canal."

Venizelos was leaving on a tour of Europe. When the Commission, then at Madrid, learned of his return to Athens, it presented the matter again through the Hon. George Fred Williams, who had lately taken his post as United States Minister to Greece. Taking the usual diplomatic channel, the business was referred by the Minister of Foreign Affairs to the office of Tours and Expositions, a section of the Ministry of National Economy, where it had the favorable consideration of the head of the office, P. Koueas.

Greece had in her consular service an energetic agent, Dr. Cleanthe Vassardakis, who was then at Athens, and he went to Andreas Michalakopoulos, Minister of National Economy, and urged that western men who

had done what the Americans had done had a claim on the parent country of the West. The Minister agreed with him, and the Commission was notified that the decision of Venizelos to participate had been confirmed by the King and Cabinet. In the fall of 1914, Vassardakis was made Commissioner General to the Exposition, for Greece, and was also appointed Consul General for Greece at San Francisco.

The decision to participate was taken at a rather late hour. There was hardly time for the execution of any extensive construction plans; but the German Kali Syndicate had abandoned its building project and had left an uncompleted building on a very fine site. It was purchased by the Exposition, completed by the Division of Works to suit the Greek Commissioner General and its new object, and sold to the Greek Government.

The selection and preparation of the exhibits in Greece was a work involving classic scholarship, as well as a knowledge of the modern industry of Greece, and was intrusted by a decree of His Majesty, King Constantine, to a Committee composed as follows: President, A. Typaldo-Bassia, Member of Parliament, formerly President of Parliament; Vice-President, Spyr. P. Lambros, Professor and formerly Rector of the University; General Secretary, P. Koukeas, Head of a Department of the Ministry for National Economy; Treasurer, P. Demalas, Member of Council of the National Bank; members, J. Damvergis, author, C. Dellaportas, colonel in the Greek Army; G. Dioviouniotis, attorney for the National Bank; P. Papageorghiou, Director of the National Society of Agriculture; V. Stais, Director of the National Museum; G. Tsocopoulos, journalist; Th. Vellianitis, formerly Postmaster General; and Prof. P. Kavvadias.

There was much uncertainty as to how the exhibits should be sent to San Francisco, inasmuch as the war had caused great confusion in shipping. By arrangements between the Greek Commissioner General, Captain Asher C. Baker, Director of the Division of Exhibits, and Secretary Bryan of the Department of State, accommodation for fifty tons was secured on the "Jason," and she picked up the casts and other exhibits at the Piræus.

The "Jason" did not arrive at San Francisco until the early part of April. Installation took some weeks under the personal care and direction of Dr. Vassardakis, with the help of Madame Vassardakis, who acted throughout the Exposition season as the very gracious hostess of the Greek Pavilion. As soon as installation was complete the Pavilion was dedicated with the most interesting and significant ceremonies—one of the last of the dedications. We have given some account of it in a preceding chapter.

The presentation, verbal and physical, of Greek ideas, motives, tradi-



THE GREEK PAVILION



INTERIOR OF THE GREEK PAVILION



tions, and works, was one of the Exposition's brightest lamps of education. Through the dance at the festival of the Panathenæa, on July 14, which marked the formal opening of the Pavilion to the public, the life and spirit of ancient Hellas shone at San Francisco. This was an occasion so brilliant we have chosen to present it as one of the greater events of the Exposition season rather than as something belonging peculiarly to the Greek participation, and an account of it will be found in the narrative of the major happenings of July. The photographs of Greek scenes and historic monuments were purchased by the Carnegie Institute of Pittsburgh. The collection of chronologically related plaster casts in the Greek Pavilion was presented by Commissioner General Vassardakis to the city of San Francisco on King Constantine Day, December 2.

*Treasures  
Remain*

It was originally intended that this last of the Grecian fêtes at the Exposition should be held in honor of Eleutherios Venizelos, who, as Premier, had been largely responsible for the participation. But when the announcement reached the Ministry of National Economy at Athens, the political fortunes of Venizelos had passed into the penumbra of what was to be a pretty deep eclipse, and one from which they did not emerge until the abdication of Constantine in 1917; and the new ministry thought it would be better to celebrate the sovereign in power than the premier that had passed—which teaches the judicious that politics is not yet a lost art in the city of Alcibiades.

"The King's gift comes," said the Commissioner General, "in recognition of the kinship in feeling between San Francisco and the Athens of the Golden Age. In no other city of the United States is the love of city, and pride in its beauty, so strong as in San Francisco. You have never grown away from the spirit of the Argonauts."

The Commissioner General named as a commission to receive and care for the statuary Mayor Rolph, President Moore, Vice-President R. B. Hale, Vice-President M. H. de Young, Senator James D. Phelan, Congressman Julius Kahn, Leon Sloss, and Bernard Maybeck. The gift was accepted by Mayor Rolph and tributes were paid to the King of the Hellenes and his people by Vice-President Hale, President Moore, United States Commissioner William Bailey Lamar, State Commissioner Arthur Arlett, Congressman Julius Kahn, and Mayor Rolph. The Commissioner General planted on the Pavilion lawn the olive tree of Athena.

## CHAPTER XLV

### FROM THE ISLAND CONTINENT

**L**ARGER motives of racial interest and statecraft played their part in bringing about the Australian participation when war had called a halt to all the early plans, and every man, horse, and shilling that could be spared were needed for military service. For Australia felt that she needed settlers, and English-speaking settlers, if the history of the Pacific was to be formed by men of the English-speaking races and this great, isolated continent secured to the control of an English-speaking posterity.

The very beautiful Pavilion with its graceful, open tower, and the names of the Australian States and outlying island territories on the frieze, arose directly north of the Pavilion of Greece, and west of the northern end of the French Pavilion. It covered 140 by 200 feet in extreme measurements and was one of the handsomest structures in the foreign section; and its garden, with Tasmanian tree ferns over a century old and other examples of antipodean plant life, was no less interesting than the building was beautiful.

At the southerly end of the Pavilion was an aviary containing some rare birds found only in the Australasian region—the white cockatoo, the pink cockatoo or gullah, the Australian magpie, the Wonga pigeon, green and yellow bower-birds, parrakeets of peculiar form and brilliant hues, some parrots never seen except in or from Australia; and finally that mournful travesty of a feathered vocalist, the Laughing Jackass, who seemed always ill, and cynical enough to take it as a ghastly joke.

At the other end of the Pavilion was a large yard or corral, where kangaroos, wallabies and paddymelons lived on amicable terms. For the benefit of those that did not see them we may explain that the wallaby and the paddymelon, or pademelon, appeared to be simply kangaroos of too small stature for military service. One of them, either a paddymelon or a wallaby, we forget which, bore a little one during the Exposition, and at rare intervals could be seen taking it out of her pouch and then gathering it up and pouching it again to protect it from the attentions of a large and disreputable bush turkey that lived in the same corral. The young wallaby or pade-

melon, or whatever he was, was not especially attractive, except to his mother and the bush turkey, being very bald, like a Mexican pelon dog, and rather shiny in a dark, moist and unfinished way. To his mother, of course, he was the most beautiful child ever born.

Within, the large, open space of the Pavilion of Australia was crowded with such a variety of wonderful, and beautiful, and interesting products that there was no grasping it, and there would be no describing it if we tried. It was the "shop window of the Commonwealth," crowded with proofs of vast and virgin resources. There was said to be half a million dollars' worth of exhibits here, and one could hardly question it. The greatest island, a continent, of an area larger than the United States, heavily mineralized all the way from gold to coal, with climates both temperate and tropical, a continent cut off in some mysterious way from the rest of the world through geological ages so protracted that it has had time to evolve, or opportunity to preserve, organisms as different from those found on the other parts of the globe as though they belonged on the moon—this continent was capable of exhibiting commodities of an astounding richness and diversity.

Fifteen thousand square feet of exhibit space were occupied. All the ordinary agricultural and horticultural products were shown in their perfection, both as raw material and as manufactures—wheat, oats, barley, corn, broom corn, cabinets of frozen meats, cases of magnificent Australian Merino wool from Queensland, woolen goods, all sorts of vegetable, and preserved fruit and jam; cordage; saddlery and other pigskin products; mohair, hides, sole leather, horns, bones, and glue, *Endless Wealth* fodder and forage grasses, indicative of an extensive grazing industry, and butter and cheese from the dairies—all the staples of the temperate zone apparently, were there. And what Victoria and New South Wales could not furnish forth, tropical Queensland could—rubber, coffee, indigo, sisal fiber, and cotton; as though the United States had Mexico to draw upon for the plenitude of the earth, developed by some of the most vigorous and progressive of the Anglo-Saxon race.

These are of the white man's agriculture everywhere he goes, as far as he finds the soil and climate to work with. The things peculiar to Australia were in the realms of forestry and mining, and wild life.

In forestry there were remarkably beautiful hard and soft woods, timber of qualities different from any to be found elsewhere. The eucalypts have been pretty well scattered over the world. Their original home is Australia, where there are about 150 different species of them. Almost every variety seemed to be represented by samples; cross cut, diagonally cut, and ripped, polished and unpolished. There are about 300 different sorts of acacia in



Australia that were not known to civilization until white men went there. These are the celebrated "wattles" some of which yield astonishing quantities of tannic acid. Then there were jarrah, karri, mahogany, black butt, beech, red bean, rosewood, silky oak, pink oak, huon pine, Kauri pine, red cedar, ironbark, Victorian myrtle, Queensland maple, bangalay, and scores of others, from the Technical Museum of Sydney. In their variety, and vast diversity of properties, they seemed capable of supplying every use man has discovered for timber.

In many of these woods there were fine specimens of cabinet work and suites of furniture, showing great beauty of texture and grain. There was a well-fashioned and upholstered section of a railway coach, done with as much finish as you could find in railway coaches anywhere. Bottled eucalyptus oil stood about, in all grades and colors and specific gravities, some good for perfumery, some for scaling boilers.

The mineral exhibits were spectacular in their variety and richness. It was like entering some treasure cave in an Arabian Nights tale. It was not so much the exhibits of rich ore and the models of great Australian nuggets, for we have a few nuggets in California when the nuggeting is good, and quartz mining is fairly well started here. But there were other metals and gems in which we could hardly compete advantageously. Australia has been given not merely gold and silver, as California and Nevada have, but that indispensable metal in modern as in ancient commerce, tin. Stream tin, grain tin, tin ore, and tin in huge ingots were all on display.

The mineral exhibits included crude ore, milled products, and refined metal from the big fields in New South Wales and Queensland. There was a great display from the world's richest silver field, at Broken Hill in New South Wales; and gold from wonderful Mount Morgan in Queensland. Mount Morgan joined with Great Cobar in a display of copper, and from various parts were sent collections of iron, chromium, molybdenum, wolfram, bismuth, antimony, lead, copper, zinc, cinnabar, magnesite, tripolite, manganese, iron, potter's clay, limestone for cement, graphite, petroleum shale, serpentine, syenite; and sandstones, marbles, granites, and building stones of other sorts in endless variety and sometimes in great beauty. Mineralogists found much to interest them in the many geological maps.

This profusion went beyond metals. There were diamonds, rubies, sapphires, garnets, zircons, and opals; and the opal was there in its glory, from Lightning Ridge and Whitecliffs in New South Wales. There was \$64,000 worth of it, and apparently \$64,000 will buy quite a few opals in Australia. They were in all shades of this changing and beautifully varie-

*Gold, Gems  
and Tin*



**THE AUSTRALIAN PAVILION**



**PHOTO BY MOSSBY, MELBOURNE**

**WEALTH OF THE SIXTH CONTINENT**

1

gated gem, and in sizes large enough for harness ornaments; light orientals, and magnificent big, black and crimson stones of a darkly burning luster. And some had superstitions attached which gave them added value—advertising value. People reveled in the sight of them and bought them plentifully.

Yet, in spite of its great showing of mineral wealth, statistics were presented that indicated a still larger output of manufactures, and of agricultural products—for while mining yielded \$124,725,169, for a year, agriculture yielded \$222,664,769 and manufactures \$277,501,212. In the same time pastoral pursuits brought in \$251,187,701, dairying \$98,693,918, and forestry \$31,301,740.

Modern cultural facilities were illustrated in close contact and contrast with aboriginal cultural exhibits. There was a fine model of a school building, and there were many meritorious works of art on the walls, by Australian artists, lent by the trustees of the New South Wales National Art Gallery. The mastery of crafts and trades and manufacturing processes and organization appeared in such exhibits as those of furniture, tinned meats, the section of a railway coach mentioned above, and finally in a creditable specimen of that most attenuated form of horse-drawn vehicle, a fine-lined racing sulky.

*Skilled  
Crafts*

The native characteristics of this part of the world, besides those shown in the forestry displays, appeared in the collections of gaudy Australian butterflies, of beautiful shells, birds of paradise plumes, and mounted specimens of the platypus, the iguana, the wallaby and the bandicoot; while the aboriginal culture appeared in native weapons, such as the boomerang and various forms of spear, and such evidence of the pleasing manners of the natives as a pair of bed slippers made of emu feathers and human hair, so arranged as to leave no track while the owner was engaged in wife stealing or some other innocent little diversion of the unspoiled savage soul.

As a result of the national invitation, supported by the special Commission headed by Hon. Alva Adams that visited the antipodes in 1913, the Government of Australia appointed a Commission in 1914 to take charge of that country's representation. It was to have included the States of Victoria, New South Wales, Queensland, South Australia, Western Australia, and Tasmania, and the appropriations were to have aggregated something between eighty and a hundred thousand pounds sterling. The Pavilion was designed by G. J. Oakeshott, an architect in the employ of the Commonwealth Government, and he was sent over to build it. The various State Governments began the assembling of exhibits in Australia, while construction of the Pavilion went on at San Francisco.

Then came the war. German commerce-destroyers were in the Pacific, and for a time it looked as though the trade routes across that ocean would become impassable. Shipping exhibits was not the simple matter it had been, nor did it seem so important. Besides, the money was needed to help the mother country, and it became a serious question whether the Federal and State Governments would be justified in spending the large sum needed to insure adequate representation. Work stopped on the Pavilion. The Commissioners relaxed their efforts. Yet the Commonwealth had given its word, and in time it took fresh resolution. The States of South Australia, Western Australia and Tasmania felt obliged by financial necessity to discontinue, but New South Wales, Victoria, and Queensland, with the Federal Government, decided to carry on the participation on behalf of all, and make the display thoroughly representative, although it could not be upon the scale at first planned.

*Troublous  
Times*

In the midst of their preparation for war the Federal Government of Australia appropriated 12,000 pounds sterling, the Government of Victoria, 7,000, New South Wales 8,000 and Queensland 3,000, making a total of 30,000 pounds. The collecting of exhibits began again, work on the Pavilion was resumed in October, and the representation of Australia became one of the conspicuous successes of the Exposition. Because of the exceptional circumstances surrounding the effort, the Commonwealth was permitted to house all its exhibits in the Pavilion, where they were reviewed by the International Jury of Awards. The Pavilion cost about \$55,000.

*A Great  
Success*

The Australian Commission consisted of Messrs. Alfred Deakin, former Premier of the Australian Commonwealth, President; and Niel Nielsen of New South Wales; the Hon. F. Hagelthorn of Victoria, represented in San Francisco by Mr. F. T. A. Fricke, Trade Commissioner of the Victorian Government; and Mr. J. A. Robertson of Brisbane, representing Queensland. The Hon. Francis Grenville Clarke was honorary commissioner from Victoria. P. E. Quinn was Deputy Commissioner for New South Wales. Mr. D. B. Edward was the first Secretary but was succeeded in April of 1915 by Mr. George Oughton. Although the Australian Commissioners, owing to political exigencies, resigned early in the year, Commissioners Nielsen and Robertson and Deputy Commissioner Fricke continued to represent their several States. Capt. Neisigh acted as publicity manager.

The dedication of the Australian Pavilion on March 10 was a distinctively British event although there was no official participation by the British Government. Some account of it will be found in another chapter.

## CHAPTER XLVI

### NEW ZEALAND

**T**HE Pavilion of New Zealand was just north of the Pavilion of Australia and west of that of France. It covered about 45 by 110 feet, and architecturally was a mingling of French and Italian Renaissance, with a highly ornate façade. The main entrance, facing east, was flanked by Doric columns, shaded by a broad marquee and approached by a flight of stairs 85 feet wide, from either side of which arose a tall shaft with the banner of New Zealand floating from it. The building was surmounted and additionally distinguished by a lofty cupola with a lantern. It was a very handsome structure, the design of Lewis P. Hobart of San Francisco, and was worked out in the Exposition "travertine," which made it a part of the Exposition picture. The garden and lawns were especially attractive, and there was an annex utilized as a fernery to display some of the wonderful tree ferns of the islands.

*Tree Ferns  
and Trout*

Within, the Pavilion was a fascinating composite picture of the products, scenery and sport facilities of the Dominion. Heads of game, deer, and, mountain sheep decorated the walls, and with them were mounted specimens of great fish to make the angler envious. The large king fish was there, and a brown trout weighing 19 pounds. A 138-pound tunny was represented by a plaster cast. It was evident that trout grew to great size in New Zealand. Outfits of light and heavy tackle indicated the proper thing with which to take these trophies.

The New Zealanders had the foresight to stock their mountains with red and fallow deer, and their streams with fish and they are enjoying the profits of that policy now. Rabbits became a pest, as in Australia, but they furnish tons of the frozen meats exhibited.

A large glass case contained a mountaineering outfit, and pictures gave such alluring vistas of the great peaks and snowfields where these things would be needed that you wanted to rush out and buy a steamer ticket. But it was better, for the time being at least, to wait and see the kinemacolor moving pictures of sporting scenes in the Dominion, of mountain lakes in the South Island, of Rotorua and the other thermal regions in the North

with their geysers and boiling mud pools, of various interesting phases of aboriginal life among the Maoris, and scenes depicting agricultural and manufacturing pursuits. These were very beautiful and were presented afternoons by darkening the hall, putting in chairs, and thus turning the Pavilion into a comfortable little theater.

All about were large framed photographs of the geyser and thermal spring regions, theaters of a strange geological activity. And there were other pictures: of Mt. Cook, 12,000 feet high, and of other magnificent scenes, and of the deep fjords that indent the coast of this mountainous land and give it such charm of landscape and seascape. Opposite the main entrance was a conservatory filled with rare orchids and ferns. In fact, this Pavilion was a place of delight for travelers, and admirably fitted to keep them on their wandering ways.

*Geyser  
Regions*

Although New Zealand made her principal exhibit in the Department of Agriculture, according to the Exposition classification, she displayed many important and excellent products in her Pavilion. Here were fine blankets, traveling-rugs, examples of saddlery, and leather goods, with many grades of raw and combed wool and most attractive dairy products. Kauri gums, and resins were on display in the form of beautiful specimens. There was a grand showing of tinned meats; as far as the labels on the cans can display something that has to be eaten to be judged. And there was the universal jam of the Britisher, as British as a barmaid. With these things went some interesting examples of the New Zealand fauna. Among the latter was the kiwi bird, enabled in some mysterious and mistakenly merciful way to survive the struggle for existence without wings, and so transmitting winglessness. The kiwi looked as though he had a grievance against nature.

And mention of heredity suggests a strange experiment being carried on in New Zealand with every promise of success. It was not enough for these innovators in land tenures and governmental systems to have bred a superior wool bearer in the Corriedale sheep, a cross between Lincoln rams and Merino ewes, whose wool combined the Lincoln length and the Merino fineness; they

had to interfere farther with nature in the sacred realm of motherhood, and breed from families of triplets and quadruplets, with the purpose of extending the tendency to multiple bearing, and fixing it on the defenseless ewes as a race trait. So far it appeared to be succeeding, and flock increase in some cases had risen as high as 200 per cent.

*Changing  
Nature*

New Zealand made her appearance at the Exposition under the same disadvantages as Australia. She had to send her contingent of Anzacs to the war, as well as prepare for the exhibition of her products and resources, and she is not a large nor a particularly well-settled country. But she had



NEW ZEALAND'S PAVILION





not wavered, from the first, for her relations with San Francisco as a point of transshipment on the way to Europe had been very close since 1871, and she wished to show her neighborliness across six thousand miles of ocean.

The decision to participate was taken almost as soon as the Presidential invitation reached Wellington, and Edmund Clifton, Director of Agriculture was appointed Exposition and Trade Commissioner to arrange the business. In November 1913, the Exposition's Commission to Australasia, headed by Hon. Alva Adams, visited New Zealand and met the Premier, the Hon. W. F. Massey, and the members of the Government, and were assured that the Dominion would be worthily represented.

This visit was greatly appreciated and did much to confirm the decision already made. Other Commissioners were appointed, Messrs. M. O'Brien as Assistant Commissioner, and Alexander Macpherson as Chief Executive Officer. They came on to San Francisco in November 1914, leaving in New Zealand an Executive Committee of leading business men, manufacturers, farmers, and officials to advertise for exhibit material, and prepare, select, and forward a comprehensive display of the primary and manufactured products of the country and of its attractions to travelers. Ultimately the Commission included Mr. Mark Cohen of Dunedin, New Zealand, and Mr. H. Stephenson Smith of San Francisco, as Honorary Commissioners.

The first effect of war on the New Zealand participation was the withdrawal of exhibits to the extent of fully 75 per cent of those engaged, but through the exertions of the executive committee in the islands many of them were reënlisted. Yet the losses were large, and some of the most interesting subjects had to be abandoned. The Dominion Government provided over \$75,000 for participation, and the Union Steamship Company of New Zealand patriotically transported the exhibits to San Francisco and home again without charge.

## CHAPTER XLVII

### A CUBAN HACIENDA

**W**HAT the Cuban participation at San Francisco exhibited with most significance was the rise of a new nation in the Antilles, strong, prosperous, and effectively organized; a nation, represented by its presence in the Exposition and by every public utterance of its Commissioner General, as steadfast in its friendship for the United States. Subsequent events have but served to deepen the impression thus made.

The Pavilion of Cuba was a lovely sight. The ornament surrounding doors and windows was in the buff tone of travertine, the background of wall surface was tinted in a delicate rose as parts of the Exposition courts and palaces were. A well-composed tower rose at the northerly end, embellished at the fourth floor level with beautiful little Spanish balconies. *A Handsome Structure* The main entrance was hooded by a broad portico, with paired columns, and a balustrade above. The building combined features of two residences in the suburbs of Havana, and the tower was modeled, quite appropriately, after the belfry of the Church of San Francisco in the Cuban capital.

Flanking the broad stairs leading to the portico were two cannon, relics of the Cuban War for Independence—one a dynamite gun of the Lieut. Zalinsky pneumatic type, the other just a plain rifle of four-or-five-inch caliber, spotted with hits from Mausers.

If you ascended those stairs and entered, you felt at once that you had reached a hospitable hacienda of Spanish colonial romance; for this was in fact a typical Cuban mansion, and its spaciousness and cool, airy beauty invited you and made you feel at home. You entered an *antesala* running across the front, at one end of which was the office of the Commissioner General, and from the other end of which arose one of those broad stairways, with a rich and curving balustrade, that the Cuban architect likes to introduce as the distinctive note of his work. Here you saw statues of Gen. Gomez and of the patriot Marti, and paintings of President Menocal, Gomez and other famous figures of Cuba Libre.

From the inner side of the *antesala* opened the *patio*, familiar enough to

old Californians and here worked out with much art. It had a cement floor, and a fountain in the center with ferns and palms growing about it, and was open to the sky. An arcade surrounded it, supporting a balustraded gallery with four projecting balconies, whence on evenings of entertain-<sup>In the Patio</sup>ment you could look down on the revelers dancing about the fountain whose jets played upward through tinted light. If you knew your Conrad it irresistibly reminded you of the Casa Riego with its handsome furnishings and silver lamps. Several dinners and brilliant receptions were held here during the Exposition season, and formed pleasant gatherings of the composite international elements represented in San Francisco that year. The Pavilion was dedicated on April 10, here the anniversary of Cuban Independence was celebrated on May 20 with a banquet and ball in the evening following the ceremonies of the day, and here the Independence of the Dominion Republic was celebrated on August 16. These were but a few in the list of brilliant hospitalities the hacienda witnessed, concluding on November 17 with the nuptials of the Signorina Amparo de la Pezuela, ward and Social Secretary to the Commissioner General, and Jules Henry Semeria of San Francisco. Throughout the season there was music in the *patio* every Sunday afternoon, and the public was invited to dance there.

In outer dimensions the structure was about 140 feet square, and contained many offices and living rooms on two floors about the *patio*. All the furnishings came from Cuba and were very handsome displays of the Cuban furniture woods—the dining room in carved mahogany, bedrooms in mahogany and walnut, the reception room in *majagua*. These served to show the possibilities of the hardwood lumber, which reaches its perfection in Cuba, and which was also exemplified in the Department of Agriculture in the form of a perfect slab of mahogany eight inches thick, 22 feet long and about five feet wide, the only companion to which is in a museum in Spain. The Pavilion cost, to build and furnish, about \$60,000, and the gardens a thousand more. The architect was Sr. Francisco Centurion, a graduate of the University of Havana.

Inasmuch as most of the Cuban exhibits were in the palaces according to the classification, there were few in the Pavilion. There were, however, some striking illustrations of the educational system that has developed under the régime of independence, with models of well appointed and sanitary schoolhouses, and there were some fine examples of lace making, and some excellent needlework.

Cuba's participation can hardly be said to have had a commercial or business purpose. It was rather one of those acts of international courtesy that express and help maintain friendliness between peoples. For Cuba had

little to gain by exhibiting. Havana cigars do not have to be "demonstrated" in order to get the public's attention, yet ten or twelve thousand dollars' worth, contributed by the various famous factories of Havana, were disposed of as gifts during the season. No sales were made of Cuban commodities at the Exposition, and very little was done to promote the sale of Cuban land, of which there does not seem to be any very great over-supply. Yet without the motive of profit or of trade extension, President Menocal sent a message to the Cuban Congress shortly after the visit of the Exposition Commission to Central and South America, urging a large appropriation, and the Congress set aside for this purpose \$250,000 and followed it later with \$50,000 more.

Major General Enrique Loynaz del Castillo, who had served with distinction in the War for Cuban Independence, was appointed Commissioner General in September of 1913. Manufacturers were somewhat discouraged by the European war and could see no hope of an expansion of their markets in this direction to justify expenditures for installing and maintaining exhibits, so the Government of Cuba undertook to pay all freight charges and erect the booths in the exhibit palaces besides. And doubtless, this had much to do with their fine appearance.

There were Cuban exhibits of the greatest interest and value in the Palaces of Fine Arts, Food Products, Agriculture, Horticulture, and Education and Social Economy, the more significant of which are mentioned in connection with the other exhibits in those departments.

The Cuban organization at the Exposition included the names of Dr. Victor Manuel Placeres, Sr. Marcos Morales, Dr. Juan Pons, Mr. John Taylor and Dr. E. B. Barnet, Sr. F. Cajigal, Señora Alicia A. Someillan, in charge of the educational exhibit in the Pavilion; Sr. Diego Pena, in charge of the agricultural exhibit. General José Lara Miret was Financial Secretary, and Miss Ampaso de la Pezuela, Social Secretary.

The site of Cuba's Pavilion had been dedicated on September 25, 1913, which was the 400th anniversary of our old friend Balboa's so fortunate discovery of the Pacific Ocean. At this site dedication, as participants in the ceremony, there met for the first time in 16 years, Major Andrew S. Rowan, U. S. A., who as Lieut. Rowan, had carried the "Message to Garcia," a feat that became the subject of many homilies; and Señor José Portuondo y Tamayo, who had been on General Garcia's staff at the time.

*An Act of  
Friendship*

*Reached  
Garcia*



PHOTO BY CARDINELL-VINCENT COMPANY

THE PAVILION OF CUBA



## CHAPTER XLVIII

### PORTUGAL IN HISTORY

**I**N many of its architectural details, the Pavilion of Portugal followed those of old Portuguese convents and cathedrals: the Jeronimos, at Lisbon, built on order of King Manuel I to commemorate the discovery of the seaway to India by Vasco da Gama; the Batalha, near Leiria, commemorating the battle of Aljubarrota, in which the Portuguese, under the Holy Constable and aided by 500 English archers, defeated the Castilians; and the Convent of Christ, an ancient see of the Knightly Order of Christ of Portugal, near the city of Tomar. The lavish ornament in Gothic mode, the frieze of shields about the upper walls, and the statues of Prince Henry the Navigator and Pedro Alvares Cabral, discoverer of Brazil, which flanked the entrance, suggested the great days of Portuguese chivalry in the Moorish wars, and the Golden Age of Discovery in which Portuguese rulers and navigators played so grand a part. The style was what is designated as the Manuelino, Manoeline or Manoellian, in which *In the Golden Age* Hindu and African decoration, introduced into Europe through the expansion of the Portuguese empire southward and eastward, was superimposed on Gothic forms; and the somewhat crowded beauties of which are relieved in Portuguese construction by the gigantic scale of the operations. This was Portugal's main contribution to the noble art of building. The architect and designer of the Portuguese Pavilion was Antonio Couto d'Abreu. The local architect was W. C. Coulter of San Francisco. The building was just north of the Cuban Pavilion and faced the Avenue of Nations.

The Pavilion itself was not especially large, but the grandeurs of the colossal architecture it represented were most effectively exhibited on the walls of its octagonal interior, in framed photographs several feet square, showing façades and portals and selected studies of convents and monasteries and castles in this romantic land of Visigoth and Moor. It was an architectural feast, and not unlike a journey to the little country that was once the greatest maritime, commercial, and colonial power in Europe, and divided with Spain the title to the new world.



Here was a fine view of the richly ornamented interior of the Convent of Jeronimos, near Lisbon, rather florid, but very beautiful, with heavily carved columns supporting a well-ribbed and vaulted roof. Another picture showed the Castle of Pena, its domes and towers rising from a rocky height once occupied by the Jeronimos monks. The castle was built here by Ferdinand II in 1838.

Near it was the Cathedral of Coimbra, dating from the 12th century—built by order of King Alfonso Henriques. Here, too, was the convent of the Order of Christ, in the city of Tomar. Apparently they had worked along on it from about 1160 to 1551. It was richly and profusely decorated in what appeared to be Roman, Byzantine, Gothic, Moorish, Renaissance, and Manuelino, and so it was a great stone book of history. Besides, it suggested Portugal's part in the Crusades, and in the long wars against the

Infidel on her own soil, for it had once belonged to the Templars. *A Templar Stronghold* The intricate, lace-like stone carving was shown in detail in a separate picture of a window of the convent. And there was also a photograph of a portal and two windows of the Convent of Jeronimos at Lisbon. Here, too, was the very baroque church of Estrella at Lisbon, said to have been built on order of Queen Mary I at a cost of about \$6,400,000.

The bold square donjon and rounded towers of the Castle of Almourol rise from an island in the Tagus, where Guadini Paes, Master of the Templars, built it on a site once occupied by a stronghold of the Moors. The castle dates from 1160, and the picture of it, with its views of the river, was very interesting.

Among all this romance was a scene of classic interest—the only temple of Diana on the Iberian peninsula, the one at Evora. It looked quite severe by contrast with the other. Eleven fine Corinthian columns still stand, with lintels in place, and part of a second course. Borrow, who visited it in 1835, says of it: "Part of it was evidently of Roman architecture, for there was no mistaking the beautiful light pillars which supported a dome, under which the sacrifices to the most captivating and poetical divinity of heathen theocracy had probably been made; the original space between the pillars had been filled up with rubbish of a modern date, and the rest of the building was apparently of the architecture of the latter end of the middle ages."

Over the register desk was a very fine photographic study of the main portal of the Convent of Batalha, rich in Gothic ornament, with touches of the Manuelino. Finally there was an interior view of the library of the University of Coimbra, ornate and sumptuous with the heavy carven

ornament of grand Renaissance interiors. In alcoves all about were dioramas of scenes in Portuguese ports, such as Oporto, Lisbon, and Funchal.

Altogether these pictures were interesting and delightful, and formed one of the most effective methods of display. In addition, there were cases of fine lace and needlework that were much admired. Well printed, beautifully illustrated literature, calculated to promote travel to the places of romantic and historic interest depicted, received a large distribution, for the Pavilion was most attractive and had hundreds of thousands of visitors.

Portugal was one of the countries visited in the spring of 1912 by the Exposition's Commission Extraordinary to Europe. On November 26 of that year, the building site was selected with the appointed ceremonies by His Excellency, J. Batalha de Freitas, Portuguese Minister to China. In accordance with an act of November 17 on the following year, a Commission was appointed by the Portuguese Government to take charge of Portugal's representation. It consisted of the following gentlemen:

Hon. Manuel Roldan, President of the Commission and Commissioner General, named by His Excellency the Minister of Public Works; Hon. J. Lambertini Pinto, Delegate of His Excellency the Minister of Foreign Affairs; Hon. Santos Silva, Delegate of His Excellency the Minister of the Colonies; Hon. J. Oliveira Soares, Delegate of the Commercial Association of Lisbon; Hon. Victor Perez, Delegate of the Industrial Association of Lisbon; Dr. F. A. Oliveira Feijao, Delegate of the Agricultural Society of Lisbon; Hon. E. de Vasconcelos, Secretary and Delegate of the Geographical Society of Lisbon; Hon. J. Moraes Carvela, Delegate of the Commercial Association of Oporto; Hon. C. Alfredo da Silva, Delegate of the Industrial Association of Oporto; Hon. C. A. Sales Ferreira, Delegate of the Colonial Society of Lisbon; Hon. C. Augusto de Rego, Delegate of the Union of Agriculture, Commerce, and Industry of Lisbon; Hon. Padua Franco, Delegate of the Society for the Propaganda of Portugal; Hon. J. Veloso Salgado, Delegate of the National Society of Fine Arts of Lisbon.

To demonstrate the interest of the local Portuguese colony, and to stimulate activity among the exhibitors and enhance the value of the mother country's representation, a Special Commission was sent to Portugal by the Exposition in the spring of 1914, consisting of Dr. J. de Sousa Bettencourt, J. A. Silveira, President of the Portuguese American Bank, and F. I. Lemos, an attorney of Hayward. They represented Portuguese Americans, and several of the local Portuguese societies escorted them to the ferry to see

them on their journey. They were able to accomplish a great deal. Portugal was represented in the Palaces of Fine Arts and Food Products, and some account of the exhibits will be found under those heads. The representation in the Department of Fine Arts, under the direction of A. de Sousa Lopes, was especially forceful and caused much comment among artists.

President Roldan of the Commission represented his country at the Exposition until late in August, when he had to depart for Portugal. He was succeeded by Consul General Simao Lopes Ferreira.



PHOTO BY WILLIAM HOOD

PORTUGAL'S PAVILION, BY NIGHT



## CHAPTER XLIX

### A SECTION OF ITALY

"I may see my mistress Italy embowered in a belfry, a fresco, the scope of a piazza, the lilt of a stornello, the fragrance of a legend. If I don't find a legend to hand I may, as lief as not, invent one."—*Earthwork Out of Tuscany*.

**D**IRECTLY across the Avenue of the Nations from the Pavilion of Portugal, flanked on its other side by the southerly half of the arc of the Palace of Fine Arts, stood that little gray city, the Pavilion or Pavilions of Italy, which, more than any other element of the Exposition, expressed the spirit of the land it represented. It did more than represent Italy. It was Italy. The real Italophile, the abandoned Italiolator, could go about its closes and pick out here a loggia, there a tower or a bit of façade, a column or a staircase which, in Florence, or Siena, or celestial Venice itself, has for centuries, not only in its native form and place, but in poem and story and painting, charmed the soul of the world. The composure, the "artistic reticence," the self-contained certainty of form, that have characterized Italian building, in villa, in feudal castle-<sup>Italian Atmosphere</sup> palace or medieval town hall, was all about, drawn from cities widely scattered, yet all in such harmony that while every element was a separate glory, each supported the rest.

That open balcony with its arches, is an upper loggia on a corner of the Via dei Neri in Florence. That self-possessed façade is a bit of the Villa Medici at Rome. The machicolated tower dominating the court is, modified to suit the scene, the Mangia tower of Siena, or the one which, in Florence, looks down upon the spot where Savonarola burned. The wondrous stairway rising to the left, is just the one in the cortile of the Bargello. And at its foot the Marzocco, Lion of the Florentine Republic, sits on his column, grim, sure, and composed. Here is a flying bridge on a Tuscan arch. Beyond is a Carthusian cloister with the calm of Brunelleschi, between two Florentine palaces, and above the bridge you get a glimpse of octagonal dome of a Tribuna that Bramante might have done. Here and there are suggestions of Venetian Orientalism. There is even a bit of the Ponte Vecchio. Yet

everywhere the architect achieved a miraculous unity, bonding these elements together by connecting structures that belonged to them all. The medieval building that housed the Canessa collection, recalled the sober, religious spirit of Perugia, but a militant spirit as well, and it was blended magically with the stern Roman superstructure rising from a foundation story that reminded you of the rough ashlar work of the Pitti Palace. Yet these things were not copies but adaptations of architectural themes of different places and periods; clever, haunting suggestions that carried you to Italy and trapped and held you there.

*In One  
Composition*

Copies of bits of that glory of art which is Italy were here: copies of the "Davids" of Donatello and of Verrochio, the "Fountain de Tacca," the "Mercury" of Giambologna, the modern "Rape of Polyzena," the Borghese "Faun." There was a 14th-century sun dial, copied from the one on the Ponte Vecchio at Florence. In the Piazzetta was an old Venetian well-head, such as you see in the cortile of the Doge's Palace and in the smaller piazzas of Venice today. The murals of Pierette Bianco glorified the Salone Reale with the noble style of old Italian masters. And, all about, you heard the liquid language of Italy itself, in which the San Francisco Italians were discussing this translation of their mother country, until you felt it was time to buy a handful of late figs or early chestnuts at the next corner, and then get home to the Riccioli for dinner.

The Pavilion, if in deference to exposition nomenclature the singular noun may be used of a whole village of beautiful buildings, was probably the very grandest and finest ever erected by a foreign nation at any exposition in the world. It is a crude measure of such values, but it is said to have cost somewhere near \$200,000, the largest sum any nation spent at San Francisco in this manner; and Marcello Piacentini, its architect, and Giacomo Giobbe, his assistant, and the Cavalier Cesare Formilli who carried out the construction, appeared to have accomplished a great deal with the money; for the eight buildings, some of which were very large, with their courts, cloisters and connecting structures, spread out over 250 by 550 feet of ground, and were broken up into some most delightful compositions.

So Lombardy, and Tuscany, and Umbria, and Rome were brought to San Francisco. Nobody that loved Italy could have been less than transported by it. For those that had never seen Italy, it was a trip by magic carpet to that world of art and beauty that lives always in the literature of the western world, and in rare books, and paintings, and sculptures, and some of the finest forms of architecture. Was? It still is. Memory refuses to let slip the Italy that was part of the Exposition. Yet the out-

lines fade with the years, and to help the reader recall some impressions of the picture, we may well cite a few of its more important aspects. It is of course, impossible to catalogue here the works of art and the exemplifications of modern governmental function with which the buildings were crowded. In general, buildings and contents were said to represent the Italy of the fourteenth, fifteenth, and sixteenth centuries, although they could not be thus chronologically limited. And the Tribuna, especially, a modest hall of fame, brought the mighty past down to the worthy present.

*What it  
Represented*

The central building, with its classic Roman facade and the sculptures on its crowning balustrade, the Casa Italiana, or Italian House, contained the Salone Reale, or Royal Hall, in which large meetings could be held. It was the place of central assembly, designed for great gatherings; a broad space grandly vaulted, the vaulting coffered in part in a way to suggest an ancient Roman basilica. Here the Capitoline Wolf, in bronze, suckled Romulus and Remus, and on the walls Bianco's murals exhibited the Apotheosis of Rome. The vaulting over most of the room was blue, with golden stars. Standing along the walls were reproductions in bronze of the Capitoline Centaurs, and of the Discoboli. At the bases of the pilasters between the entrance arches were columns supporting marble busts of Minerva, Diana, Caesar Augustus, and Hadrian. Opposite the main entrance was an equestrian statue of Victor Emanuel III, the reigning King. It stood near the door giving access to the other part of the Casa.

The chambers beyond were furnished with copies of art material by the dealers of Florence, Milan, and Naples. There were carved walnut sideboards, Carrara marble basins, candelabra, seats, tables, flower stands, alabaster lamps, majolica vases, sofas, armchairs, armoires, bits of sculpture, mantels and fireplaces and chimney breasts, andirons and foot-stools, lighting fixtures, tapestries, copies of old masters, chests that were benches and benches that opened into chests, plates, plaques, reliefs, bits of frieze, marble columns, copies of Della Robbia children. There was a reception hall, a dining hall, a boudoir, and passages between, all furnished consistently and harmoniously after the grand style of centuries ago. One hall represented a stately reception room of the 16th century in a Florentine palace, with the ceiling and fireplace and all the adjuncts perfectly reproduced. Here was a throne in carved and inlaid walnut, a Venetian sideboard, a heavily carved walnut table in the Florentine style. The door was in walnut, the fireplace in Istrian stone beautifully carved, and there were chandeliers of hammered iron.

*Stately  
Chambers*

One room was a Pompeian museum, with bronze tripods, candlesticks,



marble busts and marble basins, dancing fauns and Bacchantes, and the first copy of "Hercules Resting After the Fourth Labor," executed by Lysippus for Alexander the Great, found in the villa of Cesio Bassi, the Pompeian lyric poet, and now in the Naples Museum.

Another room was a sacristy, reproduced from Luini's original in the church of Santa Maria delle Grazie, in Milan. A copy of Rafael's Madonna of the Chair hung above the door; and there were Madonnas on canvas and a Madonna in polychrome terra cotta and a copy of Donatello's "St. John" in terra cotta, and two amazons in bronze. One of the Madonnas was a copy of the Murillo Madonna in the Uffizi Gallery at Florence. The sacristy was one of the finest possible examples of a 15th century religious interior, done in dark, carved wood, with panels painted with Biblical scenes. These were such things as one sees when he wanders through palaces in old Italian cities, or visits museums and old churches. The impression of being translated to Italy, which the exteriors of the Pavilion gave you, was deepened by these interiors and their furnishings.

And then there was Italy in history, Italy as the land of genius in other fields than art. You had it in the Tribuna. In the pendentives supporting the dome were the coats of arms of Rome, Milan, Florence, Venice, Turin, and Aquila, and the three-legged emblem of Sicily. Overhead were two decorative panels by Bruno Ferrari, representing in allegory the exploits of the Italian Navy.

What Italy had meant in the Age of Discovery was indicated by memorials of some of the great navigators. In the center, for example, was a bust of Columbus, himself a navigator of parts and some renown. There were portraits of Verazzano, Sebastian Cabot, the Bristol-born son of the Venetian merchant; of Amerigo Vespucci who gave his name to the western hemisphere; of Malespina, explorer, of a later date. About the walls stood busts of pioneers of human progress, men that have changed the course of history: Galileo, Michael Angelo, Volta; and Vico, who in spite of humanity's ups and downs, could see in its slow improvement the evolution of the moral law. Here, too, were busts of the chief actors in that historic drama, the liberation and unification of Italy: Mazzini, Cavour, Garibaldi, and Victor Emanuel II; men whose labors have helped save the world from slavery. On the walls were portraits of the royal family, and one of that great figure in modern invention, Guglielmo Marconi. There was also a portrait of the Duke of the Abruzzi, intrepid arctic explorer.

In glass cases were some interesting documents and souvenirs of the Italian liberators: Mazzini's original draft of the proclamation of the Roman



THE ITALIAN GROUP



COURT OF THE ITALIAN PAVILION



Republic, the original manuscript of Garibaldi's Memoirs, and letters of Joseph Petroni and Mazzini. As if to round out discovery, scientific achievement, and statesmanship with a triumph of handicraft, here too was a Cremona violin. In the little formal garden beyond the Tribuna was Prof. Romanelli's statue of Christ standing before the ruins of a pagan temple.

Italy's place among the powers of modern Europe was indicated by statistics and displays in the Government Hall (part of the Florentine Palace on the north side of the Piazzetta), showing her modern progress in many fields, such as education, the improved administration of justice, activity in colonization, and the organization of industry.

Two rooms in the Lombard Palace, the rest of which contained the offices of the Commission, were devoted to displays of laces, needlework, and similar handicraft. Those of the Burano School, which enjoys the patronage of Queen Margherita, were especially beautiful. There were Venetian laces from the house of Cattadori. Some hand-painted velvet in different shades of gold and silver, made into mantles and cloaks, by Mme. Gallenga, were very interesting, and exemplified again Italian creative ingenuity.

In addition to all these treasures, which constituted a small exposition in themselves, a whole building was devoted to the collection of a single dealer in art works and antiquities. This was the Canessa collection, in the building with the Ghibelline battlements, a remarkable gathering of old paintings, statuary, furniture, wood carvings, ceramics, art objects of every sort except poor ones. This collection contained some gems. *Ancient  
Art Works* Among them was a beautiful St. Rocco by Francesco Raibolini, a Madonna and Child in enameled terra cotta by Luca della Robbia, set in a marble tabernacle decorated with angels and cherubs, by Rosselino; a Presentation in the Temple by the Elder Tiepolo, and a Christ and his Disciples by the Younger; a Madonna by Luini, a Virgin, Child, and St. John by Andrea Sansovino, a Virgin and Child by Tullio Lombardi, in which the Virgin, for a change, was a really beautiful woman; and a wooden statuette of St. Louis of France from the 13th century. The royal saint had on his earthly crown and his expression indicated perfect satisfaction with his celestial prospects.

Here were paintings by Fra Lippo Lippi and François Clouet, Pompeian medieval furnishings, antique vessels in gold, crystal, and enamel; one of them, a rock crystal cup, by Cellini himself. There were French, and Italian tapestries of the 15th and 16th centuries, and there was a scabbard, a golden ornament and a warrior's coat found in Scythian tombs and dating from the

6th century before Christ. These were but a few among the Scythian treasures, which are mainly to be seen to-day in the museums of Petrograd, Tiflis, and Moscow.

Here, too, was the bust of the Virgin that Michael Angelo is supposed to have made for his friend Vittoria Colonna; and there an Egyptian half-bust in rock crystal of a Pharaoh of the 18th dynasty, found near Karnak. A bronze Baccante of the 3rd century B.C. with silver eyes, dug up in the grounds of the Persian embassy at Stamboul and presented to the Grand Vizier of Persia, was said to have a value of \$200,000.

There were exemplifications of ancient Greek art, dating from the 5th century B.C., in both bronze and marble. Ancient Etruscan art was represented, and Alexandrian and Roman and Florentine and Venetian and Paduan and French. There were ancient marriage chests, and chairs, and carved objects in wood and ivory; silver boxes, reliquaries, primitive majolicas, inlaid Moorish stirrups—a whole miscellany of art works in various forms, a delight to connoisseurs.

In rooms adjoining the offices of the Italian Commission was a collection of engravings, among them many of Piranesi's—pictorial tragic poems of Rome, showing not only the conditions surrounding the Roman remains as they were in the Rome of the artist's day, say 150 years ago, but conveying as no other pictures seem to do, the immemorial dignity of the ruins themselves.

The Italian Commission consisted of His Excellency Ernesto Nathan, former Mayor of Rome, Minister Plenipotentiary and Envoy Extraordinary to the Panama-Pacific International Exposition, and special representative of the King of Italy; Cav. Uff. Ferdinando Daneo, succeeded by Cav. Pio

*Italy's*  
*Commission* Margotti, Consul General of Italy at San Francisco; Comm. Marcello Piacentini, architect; Festa Matilde Piacentini, Prof. Ettore Ferrari, Dr. Arduino Colasanti, Cav. Vito Catastini, Comm. Rodolfo Brusagli, General Secretary; Cav. Ubaldo Talocchini, Secretary. Cav. Edoardo Ferraris was Director of Exhibits.

Italy's site was dedicated on June 3, 1914, about two months before the outbreak of the war. There were addresses by A. Sbarboro, M. L. Perasso, Ettore Patrizi, by President Moore, Dr. Skiff, State Commissioner Chester Rowell, Mayor Rolph, Vice-President Hale, Col. E. B. Frick, W. J. de Martini and Col. F. G. Noble, besides the Commissioner General. Sub-Director W. T. Sesnon presided. When Commissioner General Nathan accepted the deed, Miss Giuseppina Ponzio raised the Italian flag, and gunners from the Presidio fired a salute of 21 guns.

The Pavilion itself was dedicated on April 24, 1914. We have given an

account of it in another part of this book among the main incidents of the Exposition season. Shortly thereafter Italy entered the war. The Commissioner General was called home to serve his country, and the affairs of the Commission were taken in charge by Consul General Margotti.

In spite of having to repair the earthquake damage in Sicily and Calabria, and to raise revenues for the war into which she must have known she would be swept before long, Italy contributed one of the strongest and most effective elements of the Exposition. She assigned the title of Minister Plenipotentiary to her Commissioner General, and down to her entrance into the war she conducted her representation on the most magnificent scale; devoting to the purpose about \$400,000 and assigning the "Vega" to transport the exhibits. Nobody that had anything to do with the Exposition could forget the part that Italy and her children in this country played in it.

In the words of Commissioner General Nathan when the Pavilion was dedicated, it was sought to show "not merely the picturesque, beautiful center of ancient ruins and immortal works of art glorified by nature and light, but a living, vigorous body, united and born anew, faithful to its glorious traditions with the forceful purpose to renew them; a nation among nations, a great power among the great powers of Europe." To that end, Italy made exhibits of the most practical commercial character in many of the exhibit palaces, as we have elsewhere recounted, and a magnificent showing in the Palace of Fine Arts; but in her Pavilion she revealed herself—the ancient seat of order and justice, the mother of modern learning, the home always of that creative beauty and love of science which elevate and ennoble human life.

## CHAPTER L

### A SUMMER PALACE OF SIAM

CLOSE by the Mohammedan mosque was a gem of Buddhist architecture in the highly individualized Siamese style. That beautiful Oriental bubble of gray glass, with a mounting series of sharp-peaked roofs forming a corresponding series of intricately decorated gables, which was the Pavilion of Siam, stood just westward of the Turkish Pavilion, and across the little avenue from the entrance to the Italian—stood there so gracefully fine and delicate and buoyant, you felt that some passing breeze might lift it and float it away through the air with all its Buddhist angels and sacred serpents and give it back to the warm Malay sea whence it had come. For this strange, unworldly palace of icing and lacquer had been built in Bangkok, had there received the approval of the King of Siam, His Majesty Somdetch Phra Paramindra Maha Vajirawudh Mongkut Klao, had been thereafter “knocked down,” and shipped on the “Mongolia” to San Francisco, where it arrived about the middle of March of the Exposition year.

The building was faithfully representative of royal Siamese architecture, and like every spontaneous and genuine development of the sort it was consistent throughout, and it satisfied. It was a copy, on twice the scale, of a small pratinang, or royal residence, in the grand court of the Chakkri Palace at Bangkok.

To the Siamese mind the idea of royalty is so much a part of the idea of Deity, that the architecture of the royal palaces and that of the Buddhist temples are of similar styles. So the gables of the Pavilion were decorated with angels of the Buddhist heaven. The *bailica*, sacred snake of Buddhism, wound its decorative length up the sides of the roofs; and the *chofa*, the symbolic horned serpent's head, made a graceful termination of the ridge. There were more Buddhist angels on either side the portal. On the very top was the royal parasol. The whole was an art expression of Siamese religious ideas and hence expressed the soul of a people. It was built entirely of Siamese materials, and walled with translucent glass in square panes fixed to the woodwork with a special lacquer.



THE SIAMESE PAVILION





Within, you got an impression of red lacquer and silver, and of a bewildering display of strange and costly eastern wares bathed in pearly light. You stood in this light yourself, and wondered at the richness of the red lacquered columns reaching to the roof, and the strange flat gongs, and fans, and parasols and weapons, and the abundance of beautifully hammered and fretted silver all about. Facing you as you entered was a large portrait of His Majesty the King of Siam, in European costume. And there was a deal of intricate and beautiful wood carving, and many stencil designs, and fierce looking spears, crises, barongs, and other weapons.

The displays illustrated the educational progress of the country; and included samples of such staples as rice, timber, cotton, oils, gums, silks, rubber, tobacco, dyes, tannin, spices, fibres, paper-plants, and very rich mineral ores, as well as examples of Siamese handicraft. The rice represented many species peculiar to Siam, and was said by experts to be a remarkable collection of adapted varieties. In sericulture, much headway was said to have been made in the selective breeding of silk-worms. Some very good hemp, resembling the Manila sort, was shown. There were abundant displays of rattan, of which Siam is one of the principal producers. The ores included tin, lead, silver, gold, and platinum. There were some marvelous specimens of handicraft in silver and gold—delicately wrought silver fruit dishes, punch bowls, vases—all in designs so refreshingly unlike anything from any other sources that they aroused the cupidity of collectors. There were fine samples of embroideries, of porcelains, of fans made from the plumage of tropical birds, ornaments carved from elephant ivory, fine silken draperies.

*The Arts  
of Siam*

The life of Siam was shown in photographs; its modern schools, from the kindergarten to the collegiate course, its cities, towns, and buildings, its agricultural processes.

Participation in foreign expositions by Siam is in charge of a Commission nominated by the King and sitting at the capital. The President of the Commission was, at the time of the Panama-Pacific International Exposition, His Highness Prince Bidyalankarana, a cousin of His Majesty. This Commission decides the lines and policy of the exhibits, and proceeds to collect them among the local authorities and merchants. In this way Siam is authoritatively represented to the world. So interested was His Majesty in the Exposition at San Francisco, that he gave his personal supervision to the building of the Pavilion, and dispatched an engineer of the Royal Public Works Department to insure its proper erection—an unprecedented proceeding for that nation.

*Royal  
Supervision*

James Howard Gore was appointed Commissioner General for Siam, but

was succeeded by A. H. Duke of the Siamese Civil Service. A. B. Spigno, consulting engineer of the Royal Public Works Department, was sent to San Francisco to superintend the re-building of the Pavilion on the Exposition grounds, so that it should be accurate in every detail. It was dedicated on the 6th of May. Shortly after the dedication, Commissioner General Duke had to return to Siam, and was succeeded as Commissioner General by H. G. W. Dinkelspiel. Other members of the Siamese Commission were Phya Phipat Kosa, Phya Rajanakul, Phya Projajib, and Phya Dharmasakti.

## CHAPTER LI

### A TURKISH MOSQUE

**T**HE Turkish Pavilion stood on the open plat between the Pavilion of Italy and the Fine Arts Annex. Its domes and minarets were suggestive of the Orient, and it housed some typical and expensive Oriental products, which were for sale at a price. There was little else here to represent Turkey, but that was largely owing to the fact that Turkey was very busy with the Bulgarians when the proper exploitation of her resources and national characteristics should have been in course of preparation for San Francisco, and her representation was, in a physical sense, necessarily cut down to a large and luxuriant showing of portable merchandise. Yet it gave the note of Orientalism that is expected and needed at an exposition, and thousands of people felt repaid for a visit to it by a view of the beautiful wares it contained. *Otherwise Engaged*

When the United States Government, through its Ambassador at Constantinople, extended the invitation to Turkey to participate in the Exposition, Turkey was plunged in a destructive war, and the natural response was a definite declination.

So the matter rested. In June, 1913, Vahan Cardashian, native of Armenia and an American citizen, counsel and fiscal agent of Turkey in the United States, visited Constantinople with authority from certain American syndicates to make a loan to Turkey. Mr. Cardashian was interested in the participation of Turkey in the Exposition. At Vienna he met his old-time friend, Assim Bey, former Minister of Foreign Affairs, who promised his assistance to bring about the reconsideration by Turkey of its decision not to participate. Cardashian also secured the support of Hilmi Pasha, Turkish Ambassador at Vienna, a man who had been three times Prime Minister of Turkey.

Upon Cardashian's arrival at Constantinople, Mr. Rockhill, the American Ambassador, assured him that it would be useless to make any further effort in the premises, but he persisted, and with the help of Prince Said Halim Pasha, the Prime Minister, got the matter before the Council of Ministers, which acted favorably upon it.

The original plans for participation were very ambitious. Preparations were formulated for a representation in nine departments, particularly in those of Manufactures and Varied Industries, Agriculture, Live Stock, and Fine Arts. An imperial decree was secured for the exportation of one hundred Arab horses, large numbers of Angora goats, Armenian cows, and sheep, and Cyprus jacks; and an appropriation was decided upon to the amount of \$150,000, for the construction of a Pavilion and other expenses incident to the participation. Djelal Munif Bey, Consul General at New York, was designated High Commissioner, Cardashian, Adjutant High Commissioner, and Maurice A. Hall, Consul General at San Francisco, Vice-Commissioner.

*Plans  
were Worthy*

Before the construction of the building was started, however, the great European war broke out, into which Turkey was drawn in October 1914. No part of the appropriation was sent to this country, so that the question of the participation of Turkey was left entirely in the hands of the Adjutant High Commissioner. He proceeded with the work, on his own responsibility, and constructed a Pavilion representative of Mohammedan architecture, with a reproduction of the famous Mosque of Sultan Ahmed adjacent to it. During the Exposition Mohammedans came here to worship. The main building was said to represent a palace on the Bosphorus.

Turkey also engaged two sections in the Palace of Varied Industries for its exhibits. The proposed participation in other palaces was abandoned, but the bulk and the best of the exhibits were concentrated in the Pavilion and in the Varied Industries Palace. A large collection of rugs was put on exhibition in the Pavilion which was well worth seeing and, indeed, constituted one of the attractions of the Exposition. There was also a magnificent collection of Damascus pierced brass-ware, and there were over fifty paintings representative of types and scenes in Turkey and the Mohammedan world. These, with antique shawls, laces, perfumes, and tobacco, constituted the principal exhibits.

The architect of the Turkish Pavilion was Zenas N. Matteossian, an Armenian, of Constantinople, a graduate of the Massachusetts Institute of Technology at Boston, and a student at the Beaux Arts, Paris; so that architecturally the work was soundly and typically Eastern. The local architect was E. T. Foulkes. The dedication occurred on April 30. Late in the Exposition season, Cardashian resigned as an official of Turkey, but kept the Pavilion open until Closing Day.



INTERIOR OF THE SIAMESE PAVILION



THE TURKISH PAVILION



## CHAPTER LII

### THE EMPIRE OF THE NETHERLANDS

**T**HE Pavilion of The Netherlands and her East and West Indian colonies, with its rose-tinted dome, large clock dials, external stairways, and bristling masts, had a festive and inviting appearance; and its contents, for richness, beauty, and interest, vied with those of any of the foreign pavilions or State buildings. In many respects they surpassed them, for here, by means of large dioramas and rooms of rich exhibits you were shown the astonishing scope and wealth of the Dutch Empire, an empire that embraces some of the most interesting parts of the world, now being actively developed to their highest productive capacity. The building stood just beyond the northerly end of the Fine Arts Palace, across the Esplanade from the New York Building, and diagonally across from the California Building.

*Riches of  
an Empire*

The architecture of The Netherlands Pavilion might be called Byzantine, or even Romanesque in spirit, although it was very original in detail. The ground area was about 25,000 square feet and the tower rose 128 feet. The clock dials were over six feet in diameter, and the tower was ornamented at various levels by 44 flag poles. The whole thing was handsomely roofed with red terra cotta tiles, and the travertine walls were banded with courses of fine encaustic tiling.

The south elevation showed allegorical designs in tiling representing the Dutch East and West Indian colonies, and there were similar devices on the north walls, symbolizing the industries of the mother country. These embellishments added greatly to the color and festive air of the place.

It was not Holland of the past that was exhibited here, but a great modern commercial and industrial empire, throbbing with energy. The main entrance to the Pavilion gave access to a large hall, in the center of which a fountain of rose-tinted Dutch tiles tinkled musically among potted plants. A portrait of Her Majesty, Queen Wilhelmina, hung here, and over the doorway leading to the West Indies room was a large allegorical painting by Herman Rosse symbolizing the triumph of the peaceful industries. Offices of the Netherlands Commission opened from this lobby, and



there was a tea room, a reading room, and an information bureau and a number of sample rooms that were not open to the general public, in addition to the large halls for The Netherlands and the East and West Indian colonies. On the upper floor, overlooking the lobby through an arcade, were the reception room, the East Indian Commissioner's room, and a rest room. The whole was lighted by artistic lamps hanging by dull brass chains, and the general effect was one of great dignity and beauty. The designs for the building came from The Netherlands, and were by W. Kromhout of Rotterdam. Construction was supervised by Ward & Blohme of San Francisco, and the interior decorations were by Herman Rosse assisted by Hans Ledeboer.

*An Artistic  
Interior*

The exhibits in this Pavilion were most impressive, in the geographical and the commercial range of influence they disclosed. Generally speaking they were divided into three parts: the official showing of the mother country, the West Indies section representing Surinam and Curacao, and the section wherein the products and character of the Dutch East Indies appeared. Java, Sumatra, Madoera and the smaller islands were represented in the last-named group.

In The Netherlands exhibit was a large cleverly composed diorama showing a fleet of Dutch merchantmen of the famous West India Company bound for New Amsterdam in 1670 and sailing from old Amsterdam along the eastern coast of the island of Marken. Human figures in the foreground gave it much life and realism, while the apple-bowed vessels recalled the "Flying Dutchman." This illustrated the vital Dutch element in the ancestry of America. But it was about the only link with the past. In the same alcove was a model of the latest type of floating drydock, with a modern steamer resting in it.

Amsterdam appeared in a diorama that showed the harbor, the canal to the sea, and the network of dykes that connect the various parts of the city. Another diorama showed a dairy scene in Friesland, with the Holstein cattle grazing in the *polders*, and with windmills, houses, and towns in the distance. These dioramas by the Dutch artist Poutsma, and the large photographs of Rotterdam, were almost as good as foreign travel, and more comfortable. Statistical charts set forth the magnitude of trade in and out of these cities, and there were models of the great steamships that carry it, and of the improved types of dredger that keep the channels open. There were models of a torpedo boat destroyer, of a submarine, and of a triple-screw river steamer of a new type of construction.

*Display of  
Commerce*

In applied arts there was a collection of very beautiful hand wrought

silver, and there were specimens of old and of modern Dutch printing, engraving, and binding. In one of the sample rooms that exhibited the great diversity of Holland products was a display of synthetic silk which aroused much comment.

The West Indian hall contained a great painting of the harbor of Curacao and displays of rubber, aloes, salt, palm and hemp fibre, and "Panama" hats. Surinam was represented by a display of hardwoods in remarkable variety, with coffee, sugar, cocoanut oil, rum, tapioca, cocoa, and cassava. Charts showed statistically the magnitude of the commerce and industry in these commodities.

The largest exhibit hall was devoted to the Dutch East Indies: Java, Sumatra, and the smaller islands of the Malay Archipelago and about the Banda Sea, under control of The Netherlands. Here were large and beautiful dioramas showing typical scenes in Java. But the conspicuous object was a sort of kiosk, or pagoda, hung with specimens of *batik* work carved with the motifs of Javanese native art, and with a wonderful example of Javanese copper work in the form of a flying figure, hanging from the little tower.

This hall was a small exposition of one of the most interesting and productive regions of the world. The steamer routes were indicated, with a model showing the modern and comfortable travel accommodation the tourist would find to serve him. The products were displayed most effectively by sample and picture. Glass cases contained exhibits of the varnish gums, of tapioca, gutta percha, cassia, quinine bark, drugs, tobacco, peanuts, rice, tea, coffee, sugar, copra, samples of all the varied natural products of one of the most favored parts of the earth; natural riches of the Spice Islands that called the bold Dutch navigators of the sixteenth century half way around a little-known world to found empire in strange seas and in climes more foreign to their own than Sicily was to the Normans of Duke Robert's day. There were models of light-houses, and exhibits of other aids to navigation, and there was a model of the Government Vaccine Laboratory at Batavia, which offers every person in the island security against small-pox.

*Wealth  
of Ind*

Some of the features portrayed by Carel Dake's dioramas of Java were well worth noting, for they were highly instructive on a theme about which more should be known in this country; especially in San Francisco, since the establishment of lines of more rapid communication with these parts of the world. The diorama of Central Java illustrated the cultivation of sugar, rubber, and tobacco in that locality. Besides the cane fields and rubber and tobacco plantations, sugar factories appeared, and drying sheds for the

tobacco, and the native villages that supplied the labor. In the diorama of the Preanger district, just south of Batavia, you saw a ravine bordered by rolling hills, with large buildings for the coffee industry, with terraced rice fields, tea gardens, coffee plantations, and on the margins tropical growth of all sorts.

The diorama of Buitenzorg showed in the foreground the Governor General's palace, and the botanical gardens near by. In the distance was the city with the buildings of the Department of Agriculture of Industry and of Commerce. Cloud-capped mountains formed the background. All about the room, suggesting the Dutch supervision of the lands illustrated, were coats of arms of the Dutch cities, in vivid heraldic colorings.

And some record should here be made of the most interesting and effective literature circulated by any country at the Exposition. Copiously illustrated pamphlets were distributed at The Netherlands Pavilion that gave with great conciseness surveys of most of the subjects in which possible investors and settlers would be interested, and they were not the hurried and slap-dash product of the ordinary railway-folder writer, but serious

*Effective  
Publicity* essays by administrative experts in the offices of the Dutch colonies. Their titles will indicate their scope. They were: "Netherlands East India, Geographical and Ethnological," "The System of Government and Legislation, and the Administration of Justice," "The Civil Medical Service," "Credit Facilities for the Natives," "Some Facts about the Public Finances," "Education," "Agricultural and Technical Education," "Scientific Information," "Posts, Telegraphs, and Telephones," "Transport and Shipping Facilities," "Architecture," "Irrigation," "Forest Service," "Money and Banking System," "Minerals," "Agriculture," "Commerce," "Labor Conditions and Recruiting of Labor," "Java Tea," "Some Facts about Java Coffee," "The Java Cane Sugar Industry," "Some Facts about Tobacco," "Fibres," "Cinchona," "Products of the Cassava," "Hat Industry," "Spices," "Rubber," "Petroleum," "Essential Oils," "Damar and Copal," "Tanning Materials," "Oils and Oil-containing Seeds."

Nor should we forget to mention a most scholarly and valuable essay in English by the Resident Commissioner General, issued during the Exposition, on "Holland, the Birthplace of American Political, Civil, and Religious Liberty." It was widely read and highly appreciated.

Besides the very effective displays in the Pavilion of The Netherlands and Colonies, and the Dutch paintings and statuary in the Palace of Fine Arts, there were products that many individual merchants and manufacturers wished to exhibit, so that The Netherlands was represented—occupying



**PAVILION OF THE NETHERLANDS**



**INSIDE THE NETHERLANDS PAVILION**



a total area of about 15,000 square feet—in the Palaces of Varied Industries, Liberal Arts, Food Products, and Transportation. The more significant of these exhibits are mentioned in connection with those palaces.

The appropriation made by The Netherlands for participation at San Francisco was not only large and generous, amounting to a total of about \$400,000, but it was made at a critical time, after England and Germany had declined to participate, and it operated as a strong and badly needed example to other European countries that finally did decide to come in. It may almost be regarded as the turning point in the long and heavily handicapped effort to secure the participation of the nations in adequate numbers and on an adequate scale while the politics of Europe were falling into fatal confusion. That it finally came about, and in the nick of time, is largely due to H. A. van Coenen Torchiana.

*When Help  
was Needed*

There had been, on receipt of President Taft's invitation to participate, a proposal in the States General for a small preliminary appropriation of about \$10,000, more to bring the matter into the field of discussion than anything else, although it would cover preliminary expenses. It passed the First and Second Chambers and was approved by Her Majesty, the Queen. The visit to The Hague of the Commission Extraordinary to Europe had an excellent effect as a stimulus to the interest of The Netherlands, and the Government directed Jonkheer Dr. J. Loudon, Minister of The Netherlands at Washington, to go to San Francisco and select a site, confer with the Exposition officials, get in touch with the directors of the Holland-American Chamber of Commerce, and investigate the matter generally. He arrived in the early part of December, 1912. The President of the Holland-American Chamber of Commerce at that time was Mr. Torchiana, who had lately organized it.

The site was selected and accepted from the Exposition with the usual ceremonies during this visit. In May of the following year Torchiana was invited by his Government to come to The Hague for a conference, where he argued that the declinations of Germany and England made Holland's opportunity to take the lead. Shortly after his arrival the Queen appointed a Central Commission of The Netherlands for the Panama-Pacific International Exposition. Its officers were: C. J. K. van Aalst, Commissioner General and President; Dr. J. C. A. Everwyn, Vice-President; Jhr. H. W. van Asch van Wyck, for the participation of The Netherlands, G. J. Staal, for the participation of the Colonies, H. A. van Coenen Torchiana, Resident Commissioner General with full power of attorney for the Government.

For the purpose of promoting a collective exhibit that would be faithfully representative, Torchiana traveled over almost all The Netherlands,

conferring with chambers of commerce and other public bodies, and returned to the United States in August. Dr. J. C. A. Everwyn, Vice-President of the Commission, continued gathering exhibits in the home country. Her

*Vast Scope  
of Activity* Majesty, Queen Wilhelmina, appointed commissions for the East Indies and the West Indies, besides a committee of well-known Hollanders residing at San Francisco, to assist the Resident Commissioner General. This local Advisory Committee consisted of J. C. van Panthaleon Baron van Eck, Associate Commissioner and Vice-Chairman; Jhr. C. J. Strick van Linschoten, F. L. Willekes MacDonald, S. Voor-sanger, E. J. F. van Hanswyk Pennink, W. Forstner Baron van Dambenoy, Deputy-Commissioners. Baron van Eck, the Associate Commissioner, volunteered to take charge of the different exhibits of The Netherlands in the main palaces, and the installation took place under his special supervision.

As a result of the work of the Commission for the East Indies, Mr. E. de Kruyff was appointed a Commissioner, and brought a magnificent exhibit of the East Indian colonies to the Pavilion of The Netherlands at San Francisco. The West Indian colonies likewise made a general exhibit, and so did the mother country.

The Horticultural State Federation of The Netherlands decided to make a collective exhibit, thus eliminating all personal mention of individual firms of bulb and plant growers, with the result that the finest horticultural display ever sent from Europe to the United States was located near the Baker Street entrance to the Exposition: a garden covering about three acres and involving the planting and care of thousands upon thousands of bulbs. The plans for it were drawn by the Holland landscape architect, Mr. Tersteeg, and Mr. A. van Vliet was sent to San Francisco to supervise the work. A special Art Commission was also appointed, with Mr. Willy Martens as President, and Special Fine Arts Commissioner William Witsen was dispatched to San Francisco with the excellent collection of Dutch paintings and statuary that was seen in the Holland section of the Fine Arts Palace.

*Bulbs and  
Paintings* In passing we may note that Mr. Torchiana was chosen President of the Association of Foreign Commissioners of the Exposition.

Holland occupied a most embarrassing position in Europe during the war. She was surrounded by the belligerents and her commerce was greatly hampered, and it doesn't do commerce any particular good to hamper it; and, in addition, her territory was overrun by refugees from ruined Belgium who had to be helped, and were. Yet in spite of the fact that she had appropriated \$300,000 for participation at San Francisco before the war and

after the decision of England and Germany not to participate, and in spite of the embarrassments she suffered through the war from its earliest moments, she added \$100,000 after war began, because the Government of The Netherlands considered that the Exposition management was entitled to special consideration for going ahead with its great undertaking and putting it through in the face of such discouraging odds.

So the participation of The Netherlands stands out not merely as a brilliant and effective display of the character and resources of a great country and its dependencies, but as an act of friendship toward the people of the United States and of San Francisco. As to any benefits expected, they were mutual, as trade benefits in the large, and in the long run, always are. On this subject a statement of Mr. E. de Kruffy, who as Commissioner brought the magnificent East Indian display to San Francisco, is most pertinent:

"We hope to show the vast throng of visitors that The Netherlands enters prominently into the commercial scheme of affairs between the nations; that we are vast producers of certain commodities; that almost all of this trade is now handled indirectly through England, France, and Holland, and we desire nothing else than to cultivate such direct trade relations with the United States from the East Indies as already exist with the 6,000,000 people at home. If we can educate the American people regarding our commercial possibilities in the Orient we shall remain content.

*Direct  
Trade*

"We have endeavored at this Exposition to present to the world a picture of The Netherlands and its possessions. We are sensible that the early settlers from Holland have left their impress in America. We, peculiarly, have the right to speak of 'Our American Cousins'.

"We wish the people of the United States to appreciate to what extent our Government has developed its possessions in the Dutch East Indies, and how closely its policy of fostering the welfare of the native peoples corresponds with that of the United States in the Philippines. We wish them to understand to what extent we have developed our tropical plantations in the production of quinine, coffee, and tea, a large amount of which are sent to Europe, whence they have been redistributed to the United States.

"We wish the people of America to appreciate that from our colonies we are able to supply in large quantities chemicals, rubber, gutta percha, and fine oils; and, finally, we have endeavored at the Exposition to make a comprehensive showing of the Dutch arts and industries, our paintings, our graphic arts, our work in printing and lithography. Holland is a maritime



nation and we wish you to know of our ship building and commerce. I have no doubt that the Exposition will result most happily for the peoples of both nations."

The Pavilion of The Netherlands and her Colonies was dedicated on March 11, when Commissioner General Torchiana uttered from a platform between the Pavilion and the Palace of Fine Arts the greetings of Her Majesty, Queen Wilhelmina. In the garden before the Pavilion an orange tree was planted on September 1, by the Chev. W. L. F. C. van Rappard, Minister from The Netherlands, in commemoration of the ruling House of Orange, and of the birthday of Her Majesty, Queen Wilhelmina, which had occurred the day before.



ARGENTINA'S PAVILION



## CHAPTER LIII

### PROGRESSIVE ARGENTINA

ON the south side of the Esplanade, just beyond The Netherlands Pavilion, stood the ornate structure that housed the offices and symbolized the magnificent participation of the Argentine Republic. Its commanding dome, its portico with a curving entablature supported by caryatides, its sumptuous ornament, its fields of stained glass that flooded its interior with colored light, all contributed to the successful impression of dignity, beauty, and character. The building was very large, of steel frame construction. It contained about 30,000 square feet of floor space, and cost about \$200,000 to erect and another \$20,000 to furnish. The general style was French Renaissance, very bold and rich; and, <sup>An Imposing Structure</sup> standing as it did near the beginning of that part of the Esplanade devoted to the foreign pavilions on the one side and the State buildings on the other, it commanded attention to that whole area of the grounds.

The Pavilion contained, besides the offices of the Argentine Commission, a beautiful library lighted by a handsome stained glass window, a reading room, and an information bureau. The entrance opened into a spacious lobby, the clerestory walls of which were decorated with mural paintings by the Argentine artist Colivadeno. Here, too, was a marble fountain called "The Spring," represented by a beautiful female figure. Within was a moving picture theater with a sort of surrounding foyer, and in this foyer you saw dioramas of all sorts of fascinating Argentine scenes—agricultural, commercial, industrial, naval and military with figures of officers in uniform. On the left of the lobby was a reception room, richly furnished. On the floor above, in the broad gallery leading to the library, were stereomotor-graphs with other scenes in Argentina, and statistical matter was presented in charts to show the remarkable development of our South American neighbor. One could sit in the comfortable little theater that was like a miniature opera house, and see in moving pictures the life of the whole Argentine country pass in review.

The Government of the Argentine went into the Exposition with serious purpose and characteristic energy, and its method might well be taken as a

model. Early acceptance of President Taft's invitation was recommended by the Argentine Minister at Washington, His Excellency Dr. R. S. Naon, and the recommendation was strengthened by the visit of the Exposition Commission to Central and South America. The Government recognized an opportunity coincident with a need—the time had come to show the world that the Argentine was through with revolutions, that it offered permanent security, and was ready for the advent of more capital and labor, to which it could hold out the promise of fair and certain returns. The Department of Agriculture was entrusted by Dr. Roque Saenz Pena, President of the Republic, with preliminary preparations, and the Minister of Agriculture nominated a committee to organize the participation. It consisted of the presidents of the leading commercial, industrial, agricultural, educational, and scientific organizations, with some heads of governmental departments. The appropriation was based upon the plan generated by this committee, for the committee made the budget, the Government accepted it, and a million dollars gold was set aside to cover disbursements for three years. The result was a coördinated system that seemed, as far as one could judge at this end, to cover the case completely.

The Argentine Commission to the Panama-Pacific International Exposition consisted of Horacio Anasagasti, Commissioner General, a capitalist and manufacturer, of Buenos Aires; Enrique Nelson, Vice-Commissioner General; Alberto M. D'Alkaine, Secretary; Eusebino E. Garcia, Commissioner for Food Products and Varied Industries; Ernesto Nelson, Commissioner for Education and Social Economy; Salvador Positano, Commissioner for Liberal Arts; Señor Doctor Anselmo Windhausen, Commissioner for Mines; J. C. Oliva Navarro, Commissioner for Fine Arts; and Guillermo F. Koch; and the following Assistant Commissioners: Herman Bucher, Guillermo L. Aguirre, Enrique Haymes, J. Etienne Masante, Luis F. Frugoni, and A. Sifredi. Boutwell Dunlap, Consul of Argentina at San Francisco, was Honorary Commissioner.

From the Commissioner General right through the list these were all men of eminence in their respective lines, and their organization and work at the Exposition showed a high order of executive capacity. The exhibits of the Argentine, and the various activities of her representatives, struck the imagination of observant visitors with tremendous impact. To many it was a new and unexpected development, and its very quality of surprise showed how badly expositions are needed. In six exhibit palaces besides that of Fine Arts, the lesson was borne in upon the beholder that he would have to throw away the old teachings of the geography, and instead of thinking of the Argentine as a land of vast

*Seizing the Opportunity*

*Impressive Displays*

undeveloped natural resources, begin to think of it as a country with her feet set upon the highway of the world's best progress; her public educational system abreast of any, her capital the third largest city in America and the abode of wealth and culture, her newspapers among the most forceful in the world, her government scientifically administered and equipped with effective modern departments, her raw materials in the forms of beef, wool, hides, grain, and ores going into manufactures in her own cities and in her own mills where the processes were as modern and economical as any to be found, and the welfare of the operatives the object of as much care as any other part of the business—a country long past the colonial stage, yet still a land of opportunity, offering settled and stable conditions, and all the conveniences that civilized life affords.

Such were the impressions one had to receive from the briefest survey of the Argentine exhibits in the Palaces of Agriculture, Varied Industries, Food Products, Education and Social Economy, Liberal Arts, Mines, and Fine Arts; a brief survey necessarily for the ordinary visitor, for these exhibits, scientifically arranged for the most impressive display, occupied a total area of over 60,000 square feet.

The exhibits we have noticed elsewhere. To return to the Pavilion. Its architect was Eduardo Sauze of Argentina, with A. Huguier associated, and Julio Semillosa assisting at San Francisco. Here, too, the war stretched out its long arm to hamper and destroy. The building was embellished with a wealth of costly plaster modeling, some 63 cases of which were made up at Buenos Aires and shipped for San Francisco in the Fall of 1914 aboard a British vessel. German commerce raiders were still abroad, and the British ship was either taken or sunk off Pernambuco with the material aboard. This greatly delayed *In Spite of the War* construction at San Francisco and added to the cost, but the next consignment was shipped on an Argentine transport and arrived safely, if a bit late.

Social and intellectual conditions in the Argentine were indicated by some of the publications at the Pavilion, both for reference and for distribution. There were many historical works and government publications that pointed to certain salient mental attributes of the people of modern Argentina. The love of freedom, religious liberalism, tolerant views of the physical and moral world, appeared in the works of Argentine writers of the last and the contemporary generations. The presence of a large cosmopolitan population has had its sure effect. In the reading room of the Pavilion were as many as 15 publications in English, with more in French, Italian, Russian, and some in Arabic and Syrian. The broad and broaden-

ing interests of this population appear in the character of the press. No papers of the western continent, it is said, are better informed about world affairs than "La Prensa" or "La Nacion" of Buenos Aires. Yet assimilation of the foreign elements goes on rapidly there as in this country, and the eagerness of children of foreign parents to attend school resembles the same phenomenon in the United States.

Statistical charts and diagrams shown at the Pavilion, taken in connection with a number in the Palace of Education and Social Economy, showed the care with which the Government looks after the immigrant. Here you saw the recent change in the comparative immigration, Italian still predominating, but giving way, relatively, to Russian Jews, and people from the Balkans. Photographs showed the methods of the Government to find these people work through a free employment bureau, and, while that matter is pending, how they are housed in dormitories with reading rooms and lecture rooms where they can learn about different parts of the country and so decide where they would prefer to settle.

Argentine Independence Day was celebrated on May 25. It was the one hundred and fifth anniversary of the birth of the Republic, and because the national birthday in the Argentine is a children's festival the Commission entertained 900 children from nine San Francisco orphanages and similar institutions. They were met at the Fillmore Street gate by Commissioner General Anasagasti and the Rev. D. O. Crowley, and led in procession to the Pavilion, where Commissioner Ernesto Nelson told them of the significance of the day. Balloons, toys, and candy were provided for them all. Japanese jugglers, clowns, and trained monkeys filled their hearts with delight, and when it seemed they could hold no more they were taken in Fadgl trains to Toyland on the Zone. In the whole round of Exposition festivities there occurred no more touching hospitality than this.

The Commander and officers of the Argentine training ship "Presidente Sarmiento" then on a visit to the port, and anchored off the Exposition, were the guests of honor at a reception given by the Argentine Commission at the Pavilion on June 12.

*Day for  
the Children*



AUTOCHROME BY CHARLES J. BELDEN

THROUGH THE EASTERN ARCH





## CHAPTER LIV

### THE FORBIDDEN CITY

**H**ER entry into the Panama-Pacific International Exposition was the first official revelation of modern China to the modern world. At previous expositions the Chinese exhibits have been made under the direction of the Maritime Customs Administration, a bureau largely composed of foreign officials which generally collected the material in the treaty ports and took or sent it to the exhibit palaces. The year 1915 saw the manifestation of a different spirit, a decision to participate as a nation, on a basis of Chinese nationality. It was the first time *The New China* China had so officially participated in any exposition outside her own borders, and she showed in her Pavilion and throughout the exhibit palaces a revolution in ideas and ideals—the tremendous intellectual turnover of a vast empire.

Notwithstanding the fact that most of the commodities shown by her at the Exposition were adapted to the native Oriental needs, with relatively few designed for foreign commerce, yet calculation for foreign commerce was in evidence and the potentialities revealed in some of the exhibits were overwhelming in their significance. It was not so much that food packed in the Occidental manner came to the Palace of Food Products from the first Chinese packing house, nor that they showed they were beginning to put up the finer grades of tea in containers to meet western ideas in the grocery trade. These things would have seemed significant enough perhaps had there been nothing more significant to accompany them. But China made a large and striking school exhibit; and there hung in the Palace of Transportation a railway map of the Chinese Republic that bore a message of world importance: nothing less than a revelation of plans to run a continuous line of railroad across the Republic, across the Pamirs, and to an all-rail connection with Constantinople. What this might mean in world commerce, in gathering up the product of the mineral resources of one of the most heavily mineralized regions on the globe, manufactured by modern industrial organization with the potencies of disciplined Chinese labor, and pouring it into the trade of the Mediterranean and western Europe, is

staggering to the imagination. Yet the idea is not more impractical than the Pacific railroads in the 60's or the Trans-Siberian later. We shall have more to say of this map in dealing with the Palace of Transportation, where it accompanied exhibits of iron works, modern railroad bridges, railroad repair shops, fine modern stations, and other evidences of development on Occidental lines.

*Pekin to  
Stamboul*

China selected as Commissioner General of her participation Mr. Chen Chi, former Brigadier General in the Chinese army and former Director of Foreign Affairs at Mukden, Manchuria, who had been a provincial delegate to the St. Louis Exposition, and had also been Director General of the Nan-Yang Exposition in Nanking. So, although there was no long-established exposition commission, here was expert understanding of requirements. Gen. Chen Chi had the assistance of Messrs. K. Owyang, as Director of Foreign Affairs; T. Y. Shen, Director of Exhibits; and C. S. Chen, Varied Industries; T. Z. Chang, Agriculture and Food Products; C. Y. Chow, Liberal Arts; C. Y. Yen, Fine Arts; H. C. Li, Mines; and C. T. Hsia, Transportation; with Messrs. Allan S. Chow, Secretary, Monlin Chiang, Executive Secretary, and Emil S. Fischer, Foreign Secretary. There were some forty additional functionaries, among them the delegates from the provinces participating, and secretaries, treasurers, accountants, official scribes, and translators: a Chinese organization throughout.

Not China of the treaty ports, as in the past, but the vast domain back of them, the land of 1,500,000 square miles, and 4,000 walled cities and towns, and the genius of its ancient family grown to 410,000,000 members, was what it was determined to show forth in the exhibit booths and in the Pavilion. The Minister of State for Agriculture and Commerce appealed to the provincial governors for exhibits that would demonstrate something of the life of this great quarter of the world. Gen. Chen Chi traveled over the Republic, and succeeded in obtaining the coöperation of the officials of some 19 provinces—among them, for example, the distant province of Szechuen hundreds of miles inland, whence merchandise had to be transported on the great rivers and canals to Shanghai, taking weeks to reach the sea.

The two-and-one-half acre site of the Chinese Pavilion was dedicated with those peculiar and appropriate ceremonies instituted at this Exposition, on October 24, 1912. The Chinese Republic had not yet been recognized, but it had gone ahead in admirable confidence and selected its site just the same. Recognition of a sort, and almost of an official sort, came more speedily than the Commissioners expected, for as part of the ceremonies, when the flag of the new Republic was hoisted, the artillery from the Presidio, following the usual form, saluted it with

*The First  
Salute*

21 guns. Now, in a sense, and in more than a merely formal sense, the Exposition represented the Government of the United States; and the Army was certainly an arm of the Government. There was doubt, for awhile as to just what that salute might portend, and whether when Washington heard of it, there might not be a disposition to retract it, or declare it null and void, or have all that noise collected and jammed back into the guns. But as an international episode it seemed to have no serious consequences. After all, it was particularly suitable that the Chinese Republic should be saluted in San Francisco, for to a large extent it had had its birth among San Francisco Chinese. And it is worthy of note in passing, that the first Chinese and Japanese exhibits ever made outside those countries were some unofficial ones at the Mechanics' Fair in Union Square, San Francisco, in 1871.

Ground was broken for the Chinese Pavilion on July 17, 1914. The Pavilion buildings themselves were designed at Peking by engineers of the Department of the Interior, were constructed at Shanghai, knocked down, shipped across the Pacific and set up on the Exposition grounds by Shanghai workmen. These workmen attracted much attention. The San Francisco Chinaman is usually a Cantonese. Hardly anything less mercurial can be imagined than the Canton Chinese except the Shanghai Chinese. These were tall, dark, silent, competent men, almost grim in aspect, dressed in peculiar costume at first, but later, with unexpected adaptability, adopting western overalls and jumpers; who did their work effectively with ineffective tools—the best test of good workmen.

As to the buildings themselves, they constituted a small walled city in Chinese palatial architecture, ranged about a handsome court. Stone lions guarded the gates; not realistic and dangerous-looking beasts such as those at the Canadian Pavilion, but highly conventionalized, smiling and curly haired animals, friendly as puppies, a great improvement over nature. The male lion toyed with a sphere, the female with a cub, in the Chinese fashion as they appear before every yamen, or official residence. The whole compound covered about 100,000 square feet of land, partly given over to gardens. It was situated on the Esplanade opposite the Illinois and New York Buildings.

The crenelated wall was good psychology. It fenced out the world. Once past the smiling lions, the intricately carved and involuted "Pailou" or entrance arch, and the pagoda and drum tower that flanked the portal within, and you were in a part of China, just as you were in Italy when you had entered the cortile of the Italian Pavilion.

*A Magic  
Carpet*

Scale was lacking, for it would have been impossible to reproduce here the majestic dimensions of the palaces represented, but in other respects you

faced, across the gardens, the Imperial Audience Hall in the Forbidden City: double roofed, with curly-cornered eaves and mysterious lattices, where for three centuries the Manchu rulers received ambassadors and great vassals, and whence the Empress Dowager issued those intolerant and tyrannous edicts that led to the downfall of a dynasty.

To one side was a copy of the Tai-ho-Tien, or Hall of Eternal Peace, used by the new Government as a Temple of Ceremonies. Opposing it was a copy of a Chinese home, furnished with tapestries, teak tables, lacquered furniture, intricate carvings and other works of art.

The Audience Hall itself was approached by those broad flights of stairs that figure so conspicuously in Chinese architecture, stairs leading to railed terraces and to the carefully screened entrance. Inside were more screens and painted scrolls, teak and marble-stone chairs, hand-wrought silver and ivory objects, and tables with marvelous porcelain tops—a bewildering profusion of Chinese art works. All this teak and ivory and sandalwood and lacquer, and these embroidered pictures, gave the Asiatic atmosphere unmistakably, without a taint of Occidental sophistication.

There were in this Pavilion two striking and interesting objects in hand-wrought silver showing the soft and mellow effect which is the triumph of the Chinese artist in metals. One was a miniature copy of a Buddhist temple that was built in Canton 1,300 years ago, and the other was a silver pagoda five stories high, that dated back a thousand years. And here were the portraits of Yuan Shi Kai, then President of the Chinese Republic, Li Yuan Hung, the Vice-President and a leader in the revolution, who became President, and Hsii Shih Chuang, Secretary of State. Some of the objects displayed were centuries old, their surfaces softened and colors blended by time.

To right and left of the main entrance to the compound were two tea houses, where tea and ginger and li-chee nuts and other Chinese delicacies would be served you by dainty Chinese girls. Here thousands of visitors had their first real taste of fine China tea. There were two small bazaars, where you could buy soap-stone carvings, porcelains and curios, or fine goods of silk, linen, or grass cloth.

The Forbidden City was visited by hundreds of thousands who derived from it deeper and truer impressions of the nature of the Chinese people as expressed through their art than could have been obtained in any other way. Almost all the men of eminence that visited the Exposition had to see this quaint and fascinating place, with its suggestions of a culture that was ancient when Christianity was born. But, in addition, the Chinese Commission extended a charming hospitality in the form of one

*Pagoda  
of Silver*



CHINA'S PAVILION GROUP



IN THE HALL OF AUDIENCE



social function after another throughout the Exposition season, as an expression of the dignity and importance of the great country it represented. In the month following the dedication, which occurred March 9, the Commission gave a luncheon in the Government Pavilion to the officials of the Exposition, at which a Chinese menu was served that included sharks' fins and edible birds' nests and other Chinese dainties. Later in the season, when the Special Trade Commissioners from China arrived in the United States, the Commission gave a ball. Tea parties to Chinese students and distinguished guests were frequent. One luncheon was given in the Palace of Food Products. A number of official dinners *Eastern Hospitality* were given in the Nanking Café, one of San Francisco's famous Chinese restaurants. Of these, one was in honor of His Excellency the United States Minister to China, Dr. Paul S. Reinsch, and another was in honor of His Excellency Dr. Wellington C. Koo, China's first Minister to Mexico. A large affair was the luncheon at the Fairmont Hotel to His Excellency Shah Kai Fu, Chinese Minister to the United States. The fourth anniversary of the establishment of the Republic of China was celebrated on October 9 in the Pavilion, with over a thousand people present. And the Chinese Commission participated in all the festivities held during the season by the Association of Foreign Commissioners. The brilliant Ball of China at the Fairmont will not soon be forgotten by those that attended.

If China had stopped with the showing she made in her Pavilion it would have been a creditable participation, and one very much worth while; but in addition she took nearly 69,000 square feet of space in the exhibit palaces, where her exhibits, from food stuffs and metals to exquisite works of art in a style centuries old, and the 56 wonderful models of pagodas in the Palace of Education and Social Economy, commanded as much attention as the exhibits of any other nation. She took her greatest allotment of space in the Palace of Education, and there made one of the largest school exhibits in the Exposition.

An account of these things will be found in the part of the history dealing with the exhibits, but in passing we cannot forbear mention of the fact that the educational exhibit of China, and the impulse back of it, were as significant historically as anything to be found on the grounds. For, here China demonstrated the revolution that has taken place in *Educational Revolution* her educational ideals, the profoundest revolution ever accomplished by any country in so short a space of time. Down to 1900 the country retained its ancient system of educating the small class of the literati as Li Hung Chang was educated: in the classics of Confucius and the doctrines of



Taoism and Buddhism, and whatever else had gone to the enlightenment of Chinese youth from time immemorial. This system has disappeared. Under the modern Ministry of Education, only the western system is practiced. Thousands of grammar schools, middle schools, high schools, and colleges sent examples of their work to the Exposition, and with them came remarkable specimens of the work of students in the new technical institutions. There were over 6,000 exhibits in this section, besides 100 tons of wood carvings and hand-made wares, the output of vocational institutions in the different provinces. It was the first school exhibit of the newer China. Conspicuous among the exhibits were those of the famous Tsing Wha College, of Tsing Wha Yuan, near Peking. Since the Boxer troubles, and the remission to China of the United States indemnity, pupils are prepared here for further work in American universities and technical colleges where their expenses are paid from this fund.

And so, although China brought many ancient and precious works of art to San Francisco, her participation was that of a modernized country, starting late in the race of modern life, but with high courage and indomitable industry and will and the genius of fine achievement. As one of her representatives remarked, what she needed and hoped to get from her participation was a knowledge of the arts of modern industry; and that participation itself showed to any unbiased mind that she had already acquired them in marked degree. To assemble and exhibit her whole magnificent array of products, to build her beautiful and technically correct Pavilion, cost less than \$200,000 gold. That alone would go to show a large capacity in one of the most important of the arts—that of getting the value of money spent. Her whole appropriation was \$600,000 "Mex"—roughly, 300,000 gold.

## CHAPTER LV

### OUR NORTHERN NEIGHBOR

**I**N ten years Canada's Exposition Commissioner, Col. William Hutchison, had been home three months. The balance of the time he had been promoting Canada's development, at expositions, or preparing to, or packing up afterward. This is not a biography of the Colonel, and the writer cites his exile merely to indicate the determination of the Dominion to get itself properly before the world, and as evidence of the fact that the Dominion authorities understand fairly well how that may be done.

Canada has been represented at every great exposition in recent years—at Philadelphia in 1876, at Chicago in 1893, at Buffalo in 1901, at Osaka in 1902, St. Louis in '04, Liege '05, Milan '06, Dublin '07, Shepherd's Bush, London, '08, Seattle '09, Brussels '10, the Crystal Palace, London, '11 and '12, and Ghent in '13. Nowhere had she made such an extensive and impressive display as at San Francisco. For participation at expositions the Dominion Parliament kept the Dominion Department of Agriculture supplied with a sort of revolving fund of \$100,000, so that work might go on between sessions if necessary. When it came to the San Francisco Exposition, the Canadian Government recognized the fact that here would be celebrated a contemporaneous and vital event of as much importance to Canada as to California, and perhaps the United States, and that it would be celebrated, moreover, on the route between the Canal and Canada's western ports.

*Effective  
System*

Canada was eager to people her great unoccupied western areas, and get the prairies plowed up and homes established on them; and she clearly saw the westward drift of the race. So she poured into her Pavilion and displays and administration expenses the rather imposing sum of \$600,000, without counting homeward freight on the materials, and achieved one of the most convincing advertisements of natural resources a country ever made.

The architect, E. Wright of London, was on the ground 18 months superintending construction. The site chosen faced the Ohio, Illinois, and Utah Buildings across the Esplanade, and was far enough westward to be on rather neighborly terms with the Live Stock Section; which was where

Colonel Hutchison desired to be, for his appeal was to the farmer going to and from that area, and he didn't care two Canadian cents about medals or exhibits for award, or about amusements, or entertainments, or having batteries of automobiles parked before his doors. He was there to show Canada to those that might like to see it with a serious purpose, and he did it.

The Pavilion, which was very fine with its fluted columns, broad verandahs, and British lions, furnished about 70,000 feet of floor space, of which 65,570 was available for display, and cost, for the outer structure alone, \$235,000. The interior finish came to \$114,000 more, and the cost of materials for the decorations and displays absorbed \$81,000.

The staff that developed and installed these displays included about seven persons who from long experience in this service had become expert—one at processing fruit, another at composing dioramas, another at displaying grains, another at collecting and exhibiting minerals, and all at various phases of installation. And within the Pavilion, you saw Canada; not a particular province—the thing was neither provincial nor parochial—but a continental stretch of prairies and streams and forests, an empire in the making, from the calling wilderness alive with game of every good northern sort, to prosperous farms and orchards, swarming mineral regions, and towns that were vast grain depots with elevators and railroads and docks and steamships. Probably it was the only thing ever seen in California that would give a real Californian the most fleeting unfaithful desire to live somewhere else.

It won the friendship and admiration of persons who had no *wanderlust* and no thought of becoming Canadian settlers, for it was very beautiful, and they went away and talked about it, which is the triumph of advertising. The main floor was divided into three large halls, or aisles, 220 feet long, and 40, 30, and 30 feet wide respectively. These halls were lighted through the roof, and were handsomely decorated with designs on red felt back-grounds, worked in foliage, grasses and grains from Canadian fields and forests.

Perhaps the most attractive of the large open booths in which the dioramas were arranged were those showing the bird and animal life of the streams and lakes. It was in one of these that a family of beaver thrived and increased after vainly trying to chew its way through a concrete log. There were tanks of fine fish. Models and relief maps showed the developed and undeveloped water power of the Dominion—enough, were it all in use, to run the country's machinery for generations.

One could have studied the contents of the Canadian Pavilion for a week. Here the last frontier called, with its families of game—the buffalo, moose,



**THE CANADIAN PAVILION**



**RICHES OF CANADA**



elk, musk-ox, antelope, wapiti, with the grouse, the wild turkey, and the prairie chicken, shown in stuffed and mounted groups.

In the forestry exhibit were huge planks, and sections of trees, from the British Columbia district, and hard and soft woods from all over the Dominion. The wood pulp industry was illustrated by rows of cedar, spruce, birch, and poplar logs, with jars of pulp showing different stages in the manufacture of paper.

The exhibit of metallic and non-metallic minerals was the most complete Canada ever put before the public, and contained thousands of specimens from over 1,500 locations. There was a single specimen of cobalt ore weighing 480 pounds and containing \$2,600 in silver to say nothing of the cobalt in it. It came from Ontario; and there were cobalt ores from six different mines, valued at \$10,000. There were, of course, gold, silver, iron, copper, lead, and coal; and there was asbestos, of which Canada produces over 85 per cent of the world's supply—not to mention mica and nickle.

*Mineral  
Riches*

There was a scenic view of Dawson City, the capital of the Yukon region, at night, and a panorama of Vancouver showing the modern transportation equipment for taking care of the great wheat crops of the northwest. Miniature steamers started the cargoes toward the Pacific and the Panama Canal. A masterpiece of diorama perspective showed Canada's tremendous wheat belt, with two miniature trains moving grain across the ocean-like prairies from the elevators at Moosejaw to the harbors on Lake Superior.

And fruit. You could smell the apples, and they were real ones, full of cider, exciting to the apple epicure as catnip to a tabby cat. The trees were painted, but the lawns beneath them were a close semblance of the real thing, and the apples were there in baskets and scattered about the imitation grass; big red ones, whose burnished skins were without a blemish, and green juicy-looking pippins of astounding diameter. Strong bars held back the crowds. In jars of white liquor were pears, strawberries, gooseberries, nectarines, cherries, raspberries. Around the walls was an exhibit of Canadian agricultural grasses including more than 250 varieties.

All these beautiful things were installed by experts in display, taxidermists that were artists, men that understood the values of frame and setting, as well as of order and selection and system. The Pavilion itself was very complete, with reception rooms for men and women, smoking rooms, lounges, writing desks and stationery, and an information bureau. Its broad verandas invited the weary, at both its frontages, and its interior allurements decoyed them in. As exploitation for a whole country it was the most effective thing done at the Exposition.

The Canadian Pavilion was ready for visitors several weeks before the Exposition opened, for the Commissioner well knew that the painters, carpenters, and other workmen about the grounds would drop in, have a look and go home and tell their friends about it; and they were of just the class he wanted to reach. It was dedicated on February 24, four days after Opening Day, when the Canadian Minister of Agriculture, the Honorable Martin Burrell, delivered an address and a message from the King.

*The Right Audience* In the early days of the season the Canadian Pavilion was easily the leading feature of interest in the foreign section, and even exceeded "Stella" in popularity; a striking demonstration of the value of preparedness at expositions.

Canada Day was celebrated on October 28, with Lieut. Gov. Frank Barnard of British Columbia, special envoy appointed by Sir Robert Borden, Canadian Prime Minister, as the central personality. He planted a spruce tree in the Pavilion garden, and received from President Moore a box of Tower jewels as a souvenir of the occasion.

## CHAPTER LVI

### BOLIVIA

**B**OLIVIA, the heart of South America and the third largest country of that continent, one of the most heavily mineralized regions on the globe, whose high plateau has been called "a mass of gold supported by pillars of silver," and whose output of tin comes close to being half the total produced in the world, was represented by a Pavilion on the Avenue of Nations, south of the Pavilion of Canada. This structure carried you back to the days of Pizarro, and brought you down to the present, and set you forward in imagination to the possibilities lying in the coming evolution of this wonderful country, thus far only begun, although the mines of Potosi have been worked for nearly four centuries and a good start has already been made toward the development of vast fields of oil. *Depicting  
a Country*

In fact, the Pavilion was most effective in taking the mind abroad and presenting to the imagination the country that had made it an element of the Exposition picture, for it represented an adaptation of a Spanish colonial home, and had features reminiscent of even earlier times. The doorway was a reproduction of the portal of the church of San Lorenzo of the city of Potosi, which is a model of that Spanish mission architecture known as the Churrigueresc. The brick paved *patio*, with the galleries about it and the fountain splashing amid palms and ferns in the center, was typical of Spanish and therefore of South American colonial homes. In this instance, excepting for the little garden it contained, and the fountain, it reproduced something yet more interesting, for it was a rather close copy of the *patio* of the old mint at Potosi, founded before our Revolutionary War.

Of more ancient suggestion than these features, however, were the two pylons before the entrance, square-sectioned monoliths, covered with a picture-writing as undecipherable as an Etruscan love letter. They depicted originals supposed to be eight thousand years old, although they may be twice that—motifs in the famous ruins of Tiahuanaco, these particular designs being found in the upper portion of the "Portal of the Sun."

The Pavilion covered 100 by 125 feet, and contained rest rooms, offices,



and exhibit rooms where the exhibits of 1,000 specimens of minerals in the Palace of Mines were effectively supplemented; for Bolivia is not only a heavy producer of the precious metals, but she turns out great quantities of copper and such minerals as tungsten, and is the world's principal source of bismuth.

Bolivia has an area more than three times the size of Germany's and only a fifth of it is the high plateau from which the mountains rise to 21,000 feet. There are vast tracts of low lands irrigated by affluents of the Amazon and La Plata, so that its territory is capable of producing a great diversity of raw materials. It yields over 900 varieties of fine building lumber, cedar, rosewood, and mahogany, among the rest, many specimens of which were exhibited in the Pavilion. The fruits of all the zones are on sale at La Paz, 12,000 feet above the sea.

*Diverse  
Conditions*

We are not accustomed to finding potatoes among the dried fruits, yet here were numerous samples of *chuño* or potatoes dessicated so they would keep indefinitely according to the practice of the Peruvian Indians before Pizarro's day. Here, too, were strange varieties of corn, some with kernels the size of Lima beans; to be eaten by hand, a kernel at a time. There were Indian carpets of curious texture and pattern, and there was much interesting Indian work in hand-hammered copper.

From the forested tropical regions about the headwaters of the Amazon, Bolivia sends out large quantities of chincona bark, chocolate, and the coca leaves from which cocaine is derived. Among these exhibits were great slabs of *caucho*, which goes down river into Brazil and thence emerges into European commerce as the finest Para rubber.

Bolivia showed some of the most beautiful furs imaginable: hides of the vicuna, and young alpaca skins sewn together into the softest and warmest automobile robes. The school displays, in woodwork, and the pictures showing various phases of the educational system, were most interesting. Among the fruits of handicraft were some beautiful objects in handwrought silver from the mines of Potosi.

Notwithstanding its extent of territory, equal to about a quarter that of the United States, Bolivia is sparsely populated, containing less than 2,270,000 people, and over half the population consists of Indians. In spite of its vast natural riches and diversity of resource, it needs more capital for faster development. The Exposition was an opportunity to show something of this country to the world, and President Taft's invitation to participate was promptly accepted. When the size of the population is considered, Bolivia made a wonderful showing.

*Room for  
more People*

In August, 1913, a Commission to plan the participation and select the



**BOLIVIA'S PAVILION**



**IN THE PATIO**



exhibits was appointed consisting of the following gentlemen: His Excellency Ignacio Calderon, Envoy Extraordinary and Minister Plenipotentiary to the United States, President; Manuel V. Ballivian, Commissioner General, La Paz, Bolivia; Director General *de Estadística y Estudios Geográficos*, La Paz; Carlos T. Sanjines, Consul of Bolivia in San Francisco; Dr. Otto Buch-tien, La Paz, Bolivia, Director *del Museo Nacional*, La Paz; J. Rosendo Pinilla, Secretary of the Bolivian Legation, Washington; Luis Abelli and Cesar Villavicencio. The architect of the pavilion was Albert Farr of San Francisco.

The Government named a local commission in every department to select and collect what would best represent the resources of the different sections. In the case of Bolivia, the war confirmed the decision to make as good a showing as possible at San Francisco, for it so sharply cramped the European markets for Bolivian products that new outlets had to be discovered if possible. Dependent on British smelters to take care of her high-grade tin ore, and with those smelters unable to handle it, Bolivia was in a very unhappy case.

Said her Commissioner General on one occasion:

"Bolivia has come to the Exposition with an exhibit of its productions in the hope of interesting capital and influencing commerce between itself and the United States. With particular reference to the wants of Bolivia it may be stated that we need, first, supplies of capital for developing her industries; and in the second place, the opening up of markets for her products. Owing to the demoralized condition of the world's markets at this time, this is now a necessity.

"We call attention to the necessity of reestablishing traffic over a route which starts from San Francisco and embraces the entire West Coast of South America for the purpose of facilitating and developing the trade in flour, lumber, fruit and other products of the soil; also the establishment of American banks in some of the cities of Bolivia, with branches throughout the country. This would also prove an important factor in the development of commerce."

The Pavilion of Bolivia was dedicated on April 5.

## CHAPTER LVII

### SWEDEN

**S**TOCKHOLM has been called the Venice of the North; and, according to a certain materialistic method of reasoning, had Sweden been as poor in iron she might have been, except for climate, another Italy. As it was, her artistic instincts expressed themselves in utilitarian forms, through the medium of the most valuable of the metals. Perhaps she might have disputed with Africa the credit for having started the world into the Iron Age. She did start the Age of Centrifugal Separators; and in her Pavilion at the Exposition she showed models of going iron-mine workings that were older than the House of Commons, and were well-developed properties when Edward I was beating up the Welsh and stealing the stone of Scone to grace Westminster Abbey.

The Swedish Pavilion stood at the extreme west of the foreign section, next to the Pavilion of Bolivia and across the Avenue of the Nations from that of Canada. Its architecture was characteristic and very striking, with gambrel hip roofs and a tall bell tower whose upper works stood on battered columns, and from which chimes played twice a day. It was really several structures joined by loggias, and it gave 25,895 square feet of floor area. Its architect was the eminent Swedish etcher, Ferdinand Boberg, of Stockholm, and it was built under the supervision of David Ydren, who came from Sweden for that purpose, and was assisted by the San Francisco architect August Nordin.

This was another of those expositions in miniature, and not so miniature either when you got to studying its numbers of displays, from needlework to steel torpedo cases, railway axles, and automatic harbor lights that turned themselves on at sunset and off at sunrise. All the Swedish exhibits except in Fine Arts, were in this Pavilion as it was the

*Another Exposition* policy of the Commission to avoid the competition for awards.

Sweden was participating in order to do her part in the celebration, and demonstrate her position in the world of industry, commerce, and art, and did not count medals as of much importance to those objects. Excellence was assured by the power reserved to the Royal

Commission to invite and to reject, inasmuch as the Government paid all expenses.

At the far end of the entrance room, or main hall, was a Hall of Fame, where, besides the gilded portrait busts of Sweden's great monarchs such as Charles XII, Gustaf Vasa, Gustaf II Adolf, and Queen Kristina in whose day New Sweden on the Delaware River was founded, there were the busts of many Swedish benefactors of the race. There was John Ericsson, whose invention of the Monitor probably did as much to save the American Union as any other one merely physical thing; Alfred Nobel, inventor of dynamite, donor of the Nobel prize; Adolf Erik Nordenskiöld, the explorer of the Northeast Passage; Gustaf de Laval, inventor of the centrifugal cream separator, and of one type of turbine engine. Grateful to the hearts of old San Franciscans was the bust of Jenny Lind, for this city's first theater of consequence was named after her, and here, in the Days of Gold, she brought the refining beauty of song. Then there was Emanuel Swedenborg, prophet of the Church of the New Jerusalem, and Carl von Linne the botanist, and Carl Wilhelm von Scheele the chemist, and Joens Jacob Berzelius who worked out the atomic weights and gave us the symbols of the chemical elements; Per Henrik Ling, father of Swedish gymnastics, and Anders Celsius, inventor of the centigrade thermometer. The mere mention of these pioneers of modern thought serves to remind us what the race owes Sweden, and such mementoes were singularly appropriate at an international exposition, whose function it was to educate humanity in the stages and nature of its own progress.

In the main hall was a decorative painting showing the old part of the capital of Sweden. There were interesting exhibits of the Government telegraph and railway departments, of the Royal Pilotage Board, of the Gasaccumulator Company, Ltd., of the Aktiebolaget L. M. Ericsson and Company, Ltd., manufacturers of telegraph and telephone apparatus, switchboards and accessories—of mining companies, and steamship companies, of the water-power society and the life-saving society, of construction firms, and hydraulic engineers. In the other rooms <sup>Great Manu-</sup> were exhibits of great machine shops and iron works, and of firms <sup>factures</sup> engaged in the manufacture of all sorts of useful commodities, from rock drills to parlor matches.

Here one saw at a glance the reason for the renown of Swedish iron and steel. For finish and demonstrated quality, the specimens of the steel worker's vital art displayed could not be excelled in any of the palaces, except perhaps in some special lines. There were car axles tied into true-love knots as though they had been green rattan, and six-inch-section round

and square bars bent into hairpins; all without a visible crack. The axes, of American type, were of perfect finish; and there were huge seamless steel mine and torpedo cases, that looked as though they had been spun, or perhaps blown like bottles by some giant.

Industries as well as shrines have their votaries. There was iron from a furnace whose fires were lighted in 1642 and had not died since.

There were drill steels hollowed by secret processes, so that water could be driven into the cut to cool the metal and flush out the broken rock. A peculiar thing about it was the (alleged) fact that three different inventors had invented three different ways of doing this little trick, but not one could tell how the others had done it; or at least he couldn't without exposing his own method. There was armor steel with a tensile strength of 150 tons to the square inch, and with a testing machine that drove a small, blunt punch into it, so that the measurement of the indentation was the gauge of hardness and the multiplication of this measurement by a certain coefficient was the gauge of tensile strength. From such bulky products as we have indicated above, the gamut of steel ran down to the finest hairsprings for ladies' wrist watches.

Pure Swedish iron and conscientious artistry underlay such manufacture; and there were pane-of-glass models of the ancient mines whence the iron came, free from phosphorus and sulphur and other weakening impurities—the Dannemora mine, for example, which has been worked continuously since the 15th century. There was a 5½-ton piece of ore that ran 72% pure iron. And for lack of fossil coal Sweden was forced to charcoal smelting which contributed to the quality of her iron and steel products. Hardware and cutlery of the highest finish, real works of art, were on display—razors, scissors, pocketknives beautifully etched and gilded, tongs, padlocks, builders' hardware, rasps, sand-blast files, circular saws and every other kind, hay forks and garden tools, pruning knives, manicure instruments and corkscrews, all of the finest quality as far as could be ascertained without the test of actual use.

(This test of actual use, by the way, is something that should be somehow introduced into the art of display at expositions. No one can tell from the mere appearance of cutlery whether it is good or bad, or from the label on a tub of soy bean sauce whether or not he is going to like soy bean sauce.)

There was a display of rolled and hammered steel in all usual sections for all ordinary purposes, and it came from a steel works at Falu operated by a company that had been founded in 1225, in the days of English King John, only ten years after he had signed Magna Charta. That company had gone on accumulating experience and perfecting its methods ever since. That



**SWEDEN'S PAVILION**



**THE HALL OF FAME**





Sweden keeps apace of the times was shown by models illustrating electric smelting. There were beautiful telephone instruments of the highest finish and of greater convenience to the user than is commonly found in telephone instruments in this country; and there were manufactures of fine electrical apparatus.

There were some remarkable mechanical demonstrations of the superiority of ball bearings, so that you could try the old plain bearing with your own strength and compare it with the almost frictionless operation of the newer sort. On the plain bearing hung a weight of 2,000 pounds, and it took a considerable exertion of energy to turn the shaft by a wheel and crank handle. On the ball bearing hung the same weight, and in all other particulars except the bearing the conditions were the same. But a trifling application of force would set the wheel rotating; and it might turn by its own momentum through fifteen or twenty revolutions. *Ball-bearing  
Railroads* They have all the Swedish railway rolling stock on ball bearings; but not the American railway rolling stock. The fact should shock our complacency, and that is partly what an Exposition is for.

Many of the devices exemplified in the Swedish Pavilion were advanced aids to navigation. The Swedish log, for example was probably the most improved type of device for estimating a vessel's speed. The water ran through funnel-shaped apertures in the hold, and as it narrowed and increased in velocity it actuated a hand on a dial that translated the motion into miles (or knots or kilometers) per hour.

Another great invention was the Dalen light-house light, in use on our own northern coasts and on the Panama Canal. This is the unattended light, which needs only refilling with gas once a year, and which, by means of a valve actuated by the expansive property of selenium alloy under the influence of light, (instead of heat) burns during the night, and is automatically shut off as daylight comes.

There were many models of railway cars, locomotives and steamers, the latter including a model of the car ferry connecting Sweden with Germany from Tralleborg to Sassnitz, so that you could get aboard the train at Stockholm, go to sleep that night, and arrive at Berlin, without leaving the railway coach in which you started.

There was a lecture hall with a seating capacity of 500, equipped for concerts; and for moving pictures in which almost every phase of Swedish life appeared. Here were dolls in glass cases, showing costumes in the different towns and provinces.

There were administrative offices, a salesroom, and an information bureau, a spacious kitchen, a drawing room, reception rooms and a luxurious

smoking room. This last was in the tower, which had four floors, one devoted to quarters for guards, and another serving as an observatory whence you had, between the leaning columns, a magnificent view of the Exposition and the Bay.

At the information bureau a great deal of valuable commercial literature was distributed, including a catalogue of exhibitors and their products, which was, however, rather deficient in information about the exhibits themselves. And there was a two-volume work on Sweden for those interested which was one of the finest pieces of promotion literature the writer has ever seen—analytical, statistical, historical, geographical, and jammed full of fascinating information for the tourist. Domestic arts were strongly represented. Women's work appeared in some very remarkable rugs. There was one of worsted with a pile an inch deep, and colors that were radiant yet mellow. Others, in close weave showed extraordinary symbolic designs illustrating old Norse legends.

*Book of  
the Country*

Most of the domestic art displays had lately been exhibited at the International Exposition at Malmö, in which Denmark, Germany, Russia, and Finland participated. In the displays were specimens of embroidering, quilting, lace-making, tapestry-weaving, wood-carving, and ceramics, all done in the homes of the people; samples of porcelain and glassware from Gustafsborg and Rorstrand; paper, books, gold, and silver jewelry, and vessels and other products of the manufacturing industries of the country.

In one of the many chambers of the Pavilion was a model of the Niagara of Sweden, the Trollhaettan Falls, with the power station that turns part of their giant energy into electricity. This was of great interest to California engineers, many of whom have special familiarity with this sort of development, and could appreciate any economies of design the models disclosed. But of still more interest was the hydro-electric development at the Porjus Falls, where the whole stream is frozen over a good part of the year and so presents problems such as confront our engineers in Alaska. In the Porjus case the water has to be led from under the ice.

Large quantities of energy have in this manner been made available in a country which has heretofore suffered from a dearth of coal and hence of coke. Electric furnaces have been developed in recent years; for pig iron, at Domnarvet, Hagfors and Trollhaettan; for zinc, ferrosilicon and ferromanganese, at Trollhaettan; for chlorates, at Mansbo and Alby; for carbide and other products at several other places. Plans were made a few years ago for the electrification of the Government railway system, and an important section of it carrying the large iron ore output from the mining districts of Lapland was being handled in this manner during the Exposition year,

receiving its energy from the Government hydro-electric station at Porjus. Sweden has a Hydrographic Bureau and a Board of Waterfalls to assist such development as this, but certain phases of conservation as we know them in California seem to have put in their inevitable appearance. The leasing of Government waterfalls has proceeded rather languidly because as a rule they are less favorably situated than those in private ownership, and also because the projects cannot be financed, *Hand of Paternalism* as there is no underlying security for a mortgage. Efforts to legalize their conveyance of "waterfall rights" in such manner that loans might be obtained on them had not met with much success, and the heavy hand of paternalism appeared to be having its effect in Sweden just as anywhere else.

Great advances had been made in turbine generators. In 1889 Dr. Gustaf de Laval designed an impulse turbine of two velocity stages, with a flexible shaft, to conform to the high speeds generated. There were representative exhibits of the turbines from this firm and of others in the same line. There were models of turbines and turbine generators manufactured under the Ljungstrom patents by the Swedish Ljungstrom Turbine Company Ltd.

In centrifugal separators there was a great showing—cream and yeast separators, by many manufacturers, whose number indicated the great service value of this device. And there were two makes of milking machine. The beet-sugar manufacturers and the paper mills were represented, and the Government Forest Experimental Institute for the care and valuation of forests and for researches in forest botany and entomology and the study of the soil.

Graphic charts and statistical tables demonstrated important functions of government and showed vital facts about the economic life of the Kingdom.

Models represented a modern Swedish gymnastic hall and the Stockholm Stadium, and there were photographs showing Swedish sports. Social work and social development were illustrated by charts, tables, models, and photographs showing the development of the State Accident Insurance Department, the Royal Old Age and Disablement Insurance Department, the Royal Labor Department, the growth of bank deposits, the accomplishments of the Central League for Social Work, and the Swedish "Own Homes" Bureau.

The illustrations of this last activity by models and tables were most interesting, for they offered help in the solution of the very general modern city problem. In Sweden a large majority of town dwellers live in flats;

the law made it difficult to parcel property into small enough holdings for people of moderate income to own a home. This had to be reformed. Restrictions were abolished and in 1896 a new mode of parceling ground was introduced. By successive acts of legislation ways were provided for selling small parcels of Government agricultural lands, preventing speculation in them, and providing prospective purchasers and builders with State loans at easy rates through intermediaries who collect the interest and installments, become responsible for the loans, and exert some control over the management of the new homes. The loans were eagerly taken up so that more and more funds had to be provided, with a corresponding increase in the number of people living in their *egna hem*.

*From Flats  
to Homes*

In 1905 there were 664 of these loans made for small farms, and 293 for dwellings. By 1913 the numbers had increased to 1,407 for small farms and 842 for dwellings, and the total came to 13,393 loans, aggregating in amount 34,819,973 kroner, or over \$10,000,000.

An American sage observed that no man could be expected to shoulder a musket in defense of a boarding house. This Swedish development gave the people something they would be willing to shoulder a musket to defend. A late phase of it was the breaking up of large private estates. In 1907 a "ground loan fund" was instituted by the Riksdag, from which loans were granted to the extent of four fifths of the value of the property, at 4 per cent. About 2,000,000 kroner had been loaned out of this fund, down to the Exposition year. Organized societies took direction of the activity, and devised schemes of group improvement—irrigation works, standardized cheap houses and the like, with much success. What the Government aimed at was a check to the movement citywards, and a check to emigration. The whole thing indicated the interest the people of Sweden have taken in the housing problem for those of the less fortunate classes.

The first steps to bring about the participation of Sweden in the Exposition should be credited to the Swedish-Americans of San Francisco. A Swedish Exposition Committee was organized in March 1911, and the matter was brought to the attention of the Swedish Minister to the United States during his visit to San Francisco in June of that year. In 1912, the

*Pressing  
Invitations*

Commission Extraordinary to Europe paid a visit to Stockholm, considerably increasing the interest in the Exposition. The Swedish Government sounded the leading industrial and commercial associations of the realm as to their views on the subject and the consensus proved to be, that the national importance of the occasion would justify the participation of Sweden, although industry and commerce for their own specific interests would not be inclined to shoulder any consider-



HON. SETH LOW SPEAKING AT THE DEDICATION OF THE NEW YORK STATE BUILDING



able costs in connection with it. The Government thereupon asked Parliament for the necessary funds, and during the spring of 1913 an appropriation was made of 600,000 kroner, the largest amount ever appropriated by the Swedish Diet for exposition purposes.

On July 18, 1913, the Government appointed a Commission, under the chairmanship of H. R. H. the Crown Prince, consisting of 25 honorary members (Swedes and Americans), and 35 regular members; at the same time naming a Commissioner General and appointing him and four of the regular members of the Commission to act as an Executive Committee. The Commissioner General was P. R. Bernstrom. The other members of the Executive Committee were: A. S. Thiel, Chairman; and C. A. G. Dillner, S. H. Elmquist, and C. O. Moller.

In the meantime the Swedish-American Committee of San Francisco, through its Executive Committee, started a subscription to raise money for the purpose of contributing to the cost of the erection of the Swedish Pavilion, as well as to provide funds for the reception of Swedish-American visitors to the Exposition. At the head of this Executive Committee were Captain William Matson, Swedish Consul General at San Francisco, as Honorary President (he became Resident Commissioner of Sweden); Dr. A. O. Lindstrom, President, George Larson, Vice-President, K. F. Strandberg, Financial Secretary and G. T. Petterson, Treasurer. Alex Olsson was Secretary. The Swedish participation also received financial support from other sources. His Excellency the Secretary of Foreign Affairs, K. S. Wallenberg, donated 50,000 kroner in the late fall of 1914, to insure the carrying out of the plans for a representation of Swedish art at the Exposition, in spite of the increased costs caused by the European war; the City of Stockholm and the *Jernkontoret* also placed funds at the disposal of the Government.

The entire Swedish exhibit was brought together by the Government representatives. The exhibits were selected, and no charges for floor space or costs of any kind were made; the owners of the exhibits having, however, as a rule agreed to place them at the disposal of the Government ready for shipment.

The Royal Swedish Exposition Commission determined that the Swedish exhibit in San Francisco should be true to the traditions and resources of the country, necessarily limited in scope, but dignified and confined to exhibits of real merit. The Swedish Pavilion and its contents, as well as the Swedish art collection housed in the Fine Arts Palace, were the results of an earnest endeavor to carry out that policy. A visitor would probably have been convinced, if he had needed convincing, that Sweden had through its great



men contributed to the advancement of mankind in a very large measure; that individual prosperity in Sweden was increasing generally and steadily, as well as in satisfactory ratio to the whole; that modern laws had been and were being enacted for the protection of labor and public health; that the Government successfully operated the principal railroads, telegraph and telephone-systems, water-power stations, and the like; that the natural resources of the country were tremendous; that private enterprise covered a wide field of activity and was successful also in international competition; that love of the beautiful in form and color animated the people and found expression in a domestic art of rare quality; that Sweden itself was a beautiful country well worth the visit of the traveler.

*What it Demonstrated* This last impression was intensified upon a visit to the Swedish art collection. Here painters, etchers, and sculptors seemed to have joined hands to give color and life to Swedish character and nature.

The Swedish Pavilion was dedicated on March 6. June 24 was Midsummer Day in the Swedish calendar, and the whole local Swedish colony gave itself over to merrymaking. There was a costume parade to the grounds, and 15,000 Swedes assembled in the Music Concourse, and received the greetings of King Gustaf V, delivered by His Majesty's personal representative Count Claes Bonde, who came from Sweden for that purpose. At night there was a reception and ball in the California Building, given by the Swedish-American World's Fair Committee and the Women's Auxiliary.

## CHAPTER LVIII

### DEDICATIONS OF STATE AND TERRITORIAL BUILDINGS

**S**TATE buildings occupied, in general, that section of the grounds lying north of the Esplanade, along the edge of the Bay of San Francisco, from the California Building and the line of Lyon Street, westward to the camp of the Marines and the beginning of the Live Stock section.

The site was beautiful beyond the telling. Visitors sat on the verandas and watched the big ships plowing through the Golden Gate, homeward bound or outward bound, from or to the Philippines, China, Japan, or far away Java, or Central or South America, or the eastern seaboard, or Europe through the Canal; or they saw the gasoline launches and the few remaining lateen sails of the "herring fleet" skimming the sparkling waves of the mile-wide channel, across which the Marin hills lay in tinted umber with darker vales between, as though one of Cardashian's rugs had been folded silkily down into the hollows. And the road, the long, white clue of the military road, winding up and through them; that was wonderful. It took you out of yourself. It came from the wooded slopes of Sausalito, slipped down to the Post buildings and parade ground of Fort Baker, ran up again, and coiled, like a snare, about a knob, passed behind the frowning height of Battery Spencer, and looped along the bluffs, up and up, to the notch—and through it and away, calling your fancy to follow it to that happy world of woods and mountain you knew the sailing clouds looked down upon.

*Romantic  
Situation*

No exposition ever had such a site to offer its participants for their exposition homes, and it was appreciated. Thousands of people from the eastern and middle western States went to their State buildings to rest, and to meet others "from home" and get their mail and read their home town papers, and they drank in the liquid vision of sea and mountain and ships and forts and islands, and were wholly satisfied with the benign beauty of nature at its best, and with the vacation spirit the wandering road and the roving ships confirmed in them.

The State buildings were disposed in two ranks, one facing the Esplan-

ade, the other the Marina. Across the Esplanade, southward, were the Pavilions of the Nations. Between these two ranks ran the Avenue of States. Where the Esplanade crosses the Avenue of Nations was the circular space called the Federal Concourse, and here stood the Massachusetts Building, facing east, and closing, with its colonial façade and golden dome, the vista down the avenue. Before it, and also facing the concourse, were the buildings of Washington, Utah, Indiana, and the Philippine Islands. Westward of the Massachusetts Building were those of Iowa, Mississippi, Texas, North Dakota, West Virginia, and Kansas, and that of Oklahoma and Arkansas; the last named being one structure occupied in common. The other buildings in the State section were those of California, Oregon, New York, New Jersey, Pennsylvania, Nevada, Wisconsin, Missouri, Illinois, Virginia, Ohio, Idaho, Montana, Maryland, the Philippine Islands, the City of New York, and the Territory of Hawaii. They were fine and interesting structures and they represented the impulse of the States to rejoice over the completion of the Nation's great undertaking, and show forth what each contributed to the Nation's strength.

Concurrently with the dedications of the foreign pavilions ran those of the State and territorial buildings, including that of the City of New York, a total of 28; so that for the first five months of the operating season there were almost always objectives for that part of the public which felt an interest in the discussion of questions of national or international import that were relevant to the developments of the day. Necessarily, the interest attaching to the State building ceremonials was more provincial; but that very provincialism was the expression of an ardent and valuable State pride, cultivating social loyalty and responsibility, the substance of a saving patriotism.

*Reviewing  
a Nation* On these days Americans felt themselves of one family, and no mean family at that, but a family with a stirring history and stimulating possibilities. From Massachusetts straight through to California, the dedications reviewed, as in one panoramic series, the advent and migration of "the Americans," and their conquest of nature across the face of a continent. The value of such a presentment in the preservation of good custom, tradition and national virtue, and the uplifting of national ideals, is inestimable; not for the parading militia or high school cadet companies that escorted visiting governors, nor for the gold laced uniforms of governors' staffs, though these things have their place in the embellishment of public office; but in the utterances of tried and able men representing their various sections of the Union; utterances homely, friendly, strong in local and in a common national pride, and racy of the native genius. These are the



GOVERNOR GOLDSBOROUGH AT THE MARYLAND DEDICATION



things in which a country's best instincts find fresh stimulus, and from which a people take new and loftier ambitions.

The ceremonies were of a kind with those of the foreign dedications, and involved the presentation of the Exposition memorial plaque.

A thrill of patriotic pride ran through the large crowd that assembled at the Ohio Building on February 25 when Rufus Putnam raised the Stars and Stripes at the dedicatory services. It was the occasion of receiving into the fold a State that was not only great in a modern sense, but represented all the vigor and the best traditions of western pioneering, for Putnam was the great grandson of that General Rufus Putnam who had, 127 years

before, taken possession of the wilderness that became Ohio.

*An Early  
Pioneer*

C. E. Baen was Chairman of the Day. D. B. Torpy, who had directed the construction of the building, opened the ceremonies with a brief resumé of the State's history. A message was read from Governor Willis. Ralph D. Cole represented the Governor, and Senator Warren G. Harding was present with Commissioners Myers and Lloyd. F. E. Myers, Chairman of the Building Commission, and Capt. T. A. Nerney, President of the California-Ohio Society, participated in the ceremony. The Governor of California was represented by George A. Knight. Addresses were made by Mayor Rolph and Judge William Bailey Lamar, and President Moore presented the Commission with the memorial bronze plaque. The audience numbered several thousands and there was an informal reception in the building after the exercises.

On February 26 were dedicated the buildings of Illinois and the Philippine Islands, and in the case of the last named the hopes of what may some day become a great nation were stated by the leading Commissioner of America's dependency, Dr. Leon Ma. Guerrero, President of the Philippine Board.

"People of America," he said, "the Filipinos bless you because they hope from you with the faith of a believer their complete political emancipation. America, a nation of grand ideas, zealous depository of sacred liberties, will know how to bring to the light by its rigorous action certain fibers in the mental structure of the Filipino and make of him a human type in which there will be associated side by side those supreme ideals in which his mind has always found delight. Never will the Filipino forget the benefits which the United States have conferred upon him, in trying to eradicate evils due not to a defective moral constitution, but to the social medium in

which he has developed. This exposition in San Francisco will be for the Philippines one lesson more to be added to the many already learned, and will serve to entrench still deeper the conviction that the world is not a vale of tears when intelligence transforms it.

*A New  
Environment*

"Californians and Americans all, my people admire you because you represent a new humanity which has endeavored to combine in one single marvelous whole the ideal and the practical, without surrendering anything of the dignity that belongs to the race."

The address was delivered in Spanish and translated by Charles Morales, Director of Exhibits from Mindanao and Sulu. The Philippine Constabulary Band, a noteworthy musical organization with which the visitors to the Exposition were to become better acquainted, contributed some beautiful numbers. The commemorative plaque was received from the President of the Exposition by Henderson S. Martin, Vice-Governor of the islands.

"Grant, and Lincoln, and our dead, Illinois" was the burthen of the song of the sons and daughters of that State when on February 26 its building was dedicated to service in the Exposition. The late Associate Justice Henry A. Melvin, of the California Supreme Court, presided, and he dwelt particularly on the rich collection of Lincoln relics presented here. Another fine feature of this building was a large pipe organ. The widow of Governor Oglesby, the famous war Governor of the State, with her son and daughter, came to San Francisco for the occasion. Andrew M. Lawrence, Chicagoan and former San Franciscan, who had been of great help in securing the Exposition for San Francisco, was present; and Adolph Karpen, Chairman of the Illinois Commission, who received the commemorative plaque. In presenting the plaque and welcoming Illinois to the Exposition sisterhood of States, President Moore surprised his auditors by telling them *Supplying Californians* there were 110,000 former Illinoisans resident within a radius of 50 miles of San Francisco, and that Illinois led all the eastern States in supplying Californians. Mrs. Viola S. Murphy of Oakland, Vice-President of the Illinois Society, presented Chairman Karpen with a large flag. There was an organ recital by Clarence Eddy, and there were vocal solos by Birdie MacRaed and Lowell M. Redfield. Among the speakers were Governor Johnson, Mayor Rolph, Judge Lamar, and the Rev. F. W. Clappett.

The Oregon Building and the Hawaiian Building were dedicated officially on the first of March. The large silken flag was run to the top of the Astoria flag pole, which was, according to the most reliable statistics, 214 feet in height. It was easily the world's largest flag pole, was made from a single tree, and bore a gilded tin star 10 feet in diameter, or in diagonal, if one measured from point to farthest point. The entire length of this twig was 222 feet, but eight feet of it was imbedded in concrete.

The speakers on this occasion included R. A. Booth, Commissioner, representing the Governor of Oregon, Arthur Arlett of the California State

Commission, representing Governor Johnson; D. O. Lively of Oregon, Chief of the Department of Live Stock of the Exposition; Judge Wolverton, who presided, Judge Lamar of the Federal Commission, Mrs. Thomas G. Hailey, hostess of the building, and Vice-President R. B. Hale of the Exposition, who said as he presented the memorial plaque to Commissioner Booth:

"Your people and our people have been interested in the development of this great country since the achievement of Lewis and Clark. We have stood shoulder to shoulder on many an occasion and shall always do so."

Songs that have sighed, like soft Pacific breezes, among the *niu* palms, or lilted along dark beaches in purple island nights, accompanied the ceremonies at Hawaii's dedication, and in Mark Twain's immortal prose, brought back to many a hustled mainland dweller "the breath of flowers that perished twenty years ago." Preceded by 35 singers bedecked with *leis* the party of celebrants marched from the Scott Street gate to the Hawaiian Building, which bore on its frieze the mellifluous names *From their Ocean Home* of the Happy Isles—Oahu, Hawaii, Lanai, Molokai, Maui, Kauai—the softest language spoken since Aspasia's day. Many Hawaiian residents were present, and some that count both Honolulu and San Francisco as their homes. The late Charles R. Bishop, then in his 95th year, Vice-President of the Bank of California and founder of the oldest banking house in the islands, was among them. And the beauty and grace of ancient island royalty was represented by the Princess Kalaniani'ole.

Mrs. Victor S. Houston, wife of Lieut. Com. Houston of the U. S. S. "St. Louis," and a member of one of the oldest Hawaiian families, officiated as hostess. Commissioner Bertram G. Rivenburgh welcomed the guests, and E. Faxon Bishop of Honolulu spoke of the part the islands were taking in the affairs of the Exposition. There was the usual representation of Exposition officials and commissioners, headed by the President formally receiving the Territory as an integral part of the Exposition family, and conferring on it the commemorative bronze.

The Texas Building was formerly dedicated on the second of March. The circumstances of the participation of Texas had given her ceremonies particular interest—the inhibition in the Texas Constitution of the use of public money for exposition purposes except within her own territory, and the carrying through of the State's representation by a little group of devoted and determined women, who raised money for the building by private subscription rather than see their State omitted. Mounted cowboys and cowgirls were on hand and the ceremonies opened with the rebel yell. Judge Lamar recalled the war for Texan Independence; and the bronze plaque was presented by Vice-President M. H. de Young to Mrs.



Vard Hulen, the Resident Commissioner. It was Texas Flag Day, with its reminiscences of the ten years independence of the great commonwealth, and

*Texas History* Governor Ferguson sent his greetings and best wishes from Austin. There was an address by Prof. Herbert E. Bolton of the University of California in which he referred to Texas as the only State of the Union, that had been under six flags, and the only one that had ever been an independent republic.

At extremities of the United States, Washington and West Virginia dedicated their buildings on March 4. Director Frank L. Brown presented the plaque to President John Schram, of the Washington Commission. The exercises were followed by a house warming and informal dance.

Resident Secretary G. A. Bolden acted as host for the dedication ceremonies of the West Virginia Building, and Commissioner Nagle read a message from Governor Hatfield, who could not attend. Dr. D. Bradley Plymire President of the West Virginia-California Society presided. Among other speakers was Colonel Fred Paul Grosscup, President of the West Virginia Commission.

Addresses of eminent educators marked the ceremonies at the Wisconsin Building on the eighth of March. Prof. Herbert E. Bolton, President of the Wisconsin Alumni Association of Northern California, welcomed the Wisconsin visitors and commissioners; David Starr Jordan, Chancellor of Leland Stanford, Jr., University, spoke on "Peace," and paid tribute to the "Wisconsin Idea" in politics and education; and Prof. W. A. Scott, Dean of the School of Commerce of the University of Wisconsin, followed, partly in the same vein, citing laws for the control of railroads, and other reform measures in economics, enacted in his State: all perfectly expressive of the advanced

*Advanced Wisconsin* position Wisconsin had taken in many fields of public service and national life. Director Frank L. Brown presented the plaque to A. W. Prehn, Vice-Chairman of the Wisconsin Commission. R. L. Donley, President of the Wisconsin Society of California, presided.

The late Charles Warren Fairbanks, former Vice-President of the United States was orator of the Day at the dedication of Indiana's building, on the same day that was marked by the Wisconsin dedication, March 8. Among the other speakers were S. M. Hamilton, Director A. W. Scott, Jr., who presented the plaque, and Leo M. Olds, President of the Indiana Society of California.

On March 10, the Iowa Building was dedicated. F. T. Robson, of the Bay Cities Iowa Association, was Chairman of the Day, and John P. Irish delivered an address of congratulation to the mother State from the Iowans of California. Director P. T. Clay, of the Exposition, presented the plaque.



# AMERICAN COMMISSIONERS

F. B. T. HOLLENBERG  
Arkansas

TIMOTHY REGAN  
Idaho

ADOLPH KARPEN  
Illinois

LT. GOV. WILLIAM P. O'NEILL  
Indiana

WILBUR W. MARSH  
Iowa

JUSTIN F. DENECHAUD  
Louisiana



W. W. Marsh, head of the Iowan Commission, urged the suggestion that if the war in Europe should close before the end of the Exposition season, San Francisco would be the suitable place for the peace negotiations, for here were assembled all the better things that the human race had done, and here were set forth the highest lessons of civilization, and the best influences with which to surround the negotiators.

Kansas dedicated her building on March 11. Thomas J. Straub, President of the Kansas Society of California, presided, and read a message full of hearty cordiality and promises of support from Governor Arthur Capper. Commissioner Innes received the Exposition's plaque from Director P. T. Clay, and declared he would deliver it to the Governor, who would put it in the historical room of the State House at Topeka.

Missouri formally entered the fold on March 13, and President Moore took occasion to express gratitude for the example and experiences of St. Louis in the Louisiana Purchase Exposition, and for the advice of the men who made that Exposition a success. Tirey L. Ford, head of the Missouri Society of California, was President of the Day, and Fred Emerson Brooks read his fine State poem "Missouri Missou." Charles Warren Fairbanks made an address. There were 68 hostesses.

As if to emphasize the breadth of Exposition relations, New England and Central America, represented by Massachusetts and Guatemala, held their ceremonies on the same day. President Benjamin Ide Wheeler, a native of Massachusetts, presided at the formal presentation of the Old Bay State's building on March 15. Alexander Sedgwick, of the Massachusetts Commission, received the memorial plaque from Vice, President Hale. William Phillips, Third Assistant Secretary of State represented the National Commission, of which he was Chairman. Mayor Rolph spoke for San Francisco. At the conclusion of the ceremonies there was a musical recital in the Blue Room of the building, the vocalist being John E. Daniels, leader of the Boston Quintette.

The North Dakota Building came in on March 16. Will E. Holbein, Secretary of the North Dakota Commission, introduced Director A. W. Scott, Jr., who presented the official bronze to Commissioner Burke Corbet. Corbet described most vividly the great progress the State was making. Among others present were Judge B. F. Spaulding of the North Dakota Supreme Court, and Prof. Earl Babcock of the University of North Dakota.

Former Governor John K. Tener was Orator of the Day for the dedication of the Pennsylvania Building, that structure which the architects had apparently designed to be a shrine for the Liberty Bell, and which suggested so many associations of vital import in the Nation's history. The ceremony

took place on March 18. There was at that time no certainty that Philadelphia would permit the Bell to cross the continent, and President Moore, in the address that accompanied the presentation of the plaque, *Ready for the Bell* expressed his regret that it had not been sent to the Exposition, "where it belongs." Tener's speech was rich in historical allusions. He reminded his hearers of the great part Pennsylvania had played in the national life. It was in the Keystone State that the Declaration of Independence had been signed and that the first celebration of the Fourth of July had been held. Philadelphia was the Nation's first capital, it had the first Mint and the first Post Office, the first printing press, the first newspaper, the first hospital, the first medical school in the country, and it had held the first International Exposition in America. In Pennsylvania the petroleum industry was first developed, and the first locomotive, steel rails, and armor plate were made.

Senator Ernest L. Tustin was Chairman of the Day, Marshall Stimson represented the State Commission, and among the speakers were James L. Adams of Pittsburg, Wallace C. Wise, President of the Pennsylvania Society, and Charles Warren Fairbanks, who, like the Single Taxer at the funeral, seized the occasion to say a few kind words for the great literary State of Indiana.

The New York Building was dedicated in the presence of a very large audience, on March 19. Norman E. Mack was President of the Day, and President Moore gave the official plaque into his keeping, expressing his pride in being a native of the Empire State, and his appreciation of the fact that it had been the first State to appropriate money for participation. Seth Low, the former Mayor of New York City, former President of Columbia University, who was at that time President of the New York Chamber of Commerce, was among the speakers, and presented a masterly forecast of the probable geographical results and commercial influences of the Panama Canal, once peace should have come again. Thomas E. Hayden, *Near Neighbors* President of the "New Yorkers," a California organization of former residents of the Empire State, made a happy address, and George H. Cobb of the New York Commission dwelt upon the value of expositions in making the world wiser and better.

The historic old State of Maryland dedicated a historic mansion, or at least a faithful copy of one, on the 20th of March. "Maryland, my Maryland" was played and sung with all the fervor of a patriotic hymn. The Chairman of the Day was A. J. Cummings. "We offer," he said, "this old colonial home of ours for what it may mean in the poetry and romance of this wonderful Exposition." Director H. T. Scott presented the plaque. Other

speakers were Senator Carville D. Benson of Maryland, State Commissioner Arthur Arlett, Mayor Rolph, Judge Lamar, and former Vice-President Fairbanks.

Idaho dedicated her building on March 25th, the day of the dedication of the Exposition. Joseph H. Hutchinson, former Lieutenant Governor of the State, was Chairman of the Day. The bronze memento was presented by Director Frank L. Brown and accepted for Idaho by Jay A. Czizek. Other speakers were O. E. Jackson, President of the Idaho Society of California, which conducted the ceremonies, Judge Lamar, State Commissioner Chester Rowell, and Mayor Rolph. Jackson read congratulatory dispatches from former Governor James H. Brady and U. S. Senator Wm. E. Borah. In his address, Director Frank L. Brown expressed the hope of San Francisco that the hope of Idaho might be realized in the near future—a direct railroad from Boise City to the Golden Gate.

Virginia's copy of the home of Washington at Mount Vernon was dedicated on March 26. The Chairman of the Day was Beverly L. Hodghead, President of the local Virginia Society and former Mayor of Berkeley, and the presentation of the Exposition plaque was performed by Director Thornwell Mullally. Among the speakers were Mayor Rolph, John T. Lewis of the Virginia Commission, and former Vice-President Fairbanks. The exercises were directed by Miss Nannie Randolph Heth, hostess of the building.

The Montana dedication, on the 31st of March, bore witness to the newness of the white man's dominion in the West, for it was assisted by the presence of Chief Two Guns White Calf, Chief Many Tail Feathers and Chief Eagle Calf, with other members of the great Blackfeet tribe. Two Guns White Calf, orator of his people, delivered an address, and it was a good one. "My home is in Montana," he said "and *Indian Patriots* Montana is very beautiful"; indicating that even the Indian is not wholly immune from the promotion bacillus. J. B. Clayberg, President of the Montana Society of California, presided. Lieutenant Governor W. W. McDowell spoke for his State, representing Governor Sam V. Stewart, who was ill. The Exposition plaque was presented by Vice-President De Young and accepted by David Hilger of the Montana Commission. Among the speakers were Congressman Tom Stout, and Mrs. Grace Fiske Billings of Berkeley, daughter of Montana pioneers.

The Massachusetts State House, the home of Washington, the mansion that Carroll of Carrollton built for his son on the outskirts of old Baltimore, all these having been duly and formally added to the Exposition, it was fitting that on April 1 the old barrack of Trenton, New Jersey, once occupied

by the troops of Washington, should take its place among the homes of the States, overlooking San Francisco Bay. Capt. Asher Carter Baker was Chairman of the Day, and from the New Jersey Building's gallery read a telegram from President Wilson conveying his congratulations and good wishes. Vice-President De Young presented the plaque. Short addresses were made by Col. M. R. Margerum, Clarence E. Breckenridge and others. Thomas V. Cator, who delivered the dedicatory oration, pointed out the fact interesting to Californians that Marshall, whose gold discovery at Coloma started the gold rush to this State, was from New Jersey.

The City of New York, marching toward the head of the column as the metropolis of the world, dedicated her building on April 6. The ceremonies were an exception to the general rule of open air meetings, in that they occurred in the spacious hall, surrounded by the pictorial evidence, in photographs and paintings and models of great engineering works, of the vitality and power of America's greatest municipality.

City Chamberlain Henry Bruere, who was presented by Morton L. Fouquet, in charge of the exhibit, formally opened the building in the name of Mayor Mitchel, who could not attend at this time. New York, Bruere said, welcomed this opportunity because it felt that out of the Exposition would come a mighty impulse for further civic progress; a statement of altruistic motive nobody could doubt, for New York City had no business of its own to push, and its displays seemed designed as object lessons for students of municipal management. "We hope that citizens everywhere will find in this exhibit a hint at least of the promise of splendid achievement that lies in the rebirth of city government in America." New York was the portal of the country, as such had grave responsibilities to the Nation, and wished to show that it had kept the faith by its handling of the difficult problem of newly admitted population.

*The Great  
Metropolis*

Mayor Rolph pointed out that the Panama Canal was designed chiefly to bring Coast nearer to Coast; in other words, New York nearer to San Francisco. The plaque was presented by President Moore. The enthusiasm of the crowd over this dedication of a single city's building plainly showed the interest of the people in the speakers' proclamation of the ideals of municipal government.

Utah held her dedication on April 12. The ceremony was marked by some very enjoyable musical numbers, vocal and instrumental. Mrs. Wm. H. Cunningham sang, and Willard Weihe rendered some selections on the violin, and both were accompanied by John J. McClellan, organist of the Salt Lake Tabernacle. The plaque was presented by Director Frank L.



**AMERICAN COMMISSIONERS**

**ROBERDEAU A. MCCORMICK**  
Maryland

**COL. PETER H. CORR**  
Massachusetts

**JOHN L. MCNATT**  
Missouri

**DAVID HILGER**  
Montana

**GOV. EMMET D. BOYLE**  
Nevada

**ROBERT S. HUDSPETH**  
New Jersey





Brown. Among the speakers were Lewis A. Merrill, Dr. P. P. Musser, and Joseph E. Caine, Secretary of the Oakland Chamber of Commerce.

It was at the dedication of the Mississippi Building, on April 29, that the real distinction between pot-liquor and hush-puppy came out, and proved to be no distinction in things, but a merely historical difference in words. The difference but marked a point of time, the time of the transition between the use of the terms—the flavor, the aroma, the steam, and subtle distillation and delight of the hog-jowl and greens remaining ever constant. That point of time was when Senator Casteel, Orator of the Day, had succeeded in making another momentous transition, the change in southern juvenile attire from tow shirt to breeches. “We named it hush-puppy” he explained, “because it was used to hush the houn’ pups when they howled”; that is, one may surmise, if there were any left. John Dicks Howe was Chairman of the Day, and offered the hospitality of the building to all southerners, whether their States had erected buildings in the Exposition or not. Miss Clara Alexander, monologist entertained the audience with a negro dialect description of pot-liquor that gave her southern auditors the homing desire of migratory birds, until the Senator calmed them and diverted their attention with his archeological disquisition on the name. Thornwell Mullally represented the Exposition in the matter of the memorial bronze.

*Southern  
Nectar*

The California Building, with a position and a relative importance in Exposition affairs such as no structure of the sort ever occupied in an exposition before, was dedicated on May 11. Above the rostrum was the Bear Flag, suggesting California’s romantic past. Vice-President Hale, who had been largely instrumental in promoting the building project and bringing it to realization, was Chairman. The other speakers were President Moore, Governor Johnson, Mayor Rolph, John F. Davis, Grand President of the Native Sons of the Golden West, and Mrs. Mary Boldemann, Grand President of the Native Daughters of the Golden West. The foreign and State commissioners were seated on the platform. The Woman’s Board was complimented and thanked for its share in the work. The President of the Exposition presented the bronze plaque to the Governor, who expressed his gratitude and declared the memento would be cherished and preserved in the archives of the State. “As Governor of the State of California,” he said, “I yield full meed of praise to the men who built this great Exposition in the face of the depressing difficulties and discouragements which I know beset them at many points.”

*Recorded  
in Bronze*

The series of State dedications closed with the joint ceremonies for Arkansas and Oklahoma, which shared their building, on June 17. Frank

Hill, former Attorney General of Arkansas, was Chairman of the Day, and especially complimented Mrs. J. C. Clary of Arkansas and Mrs. F. H. Sutton of Oklahoma, the official hostesses, for their services in promoting participation. Commissioner Clary of Arkansas reviewed the progress of his State, particularly the strides it had made in population during the past twenty years. The principal speaker was Judge J. J. Dunne, President of the Oklahoma Society of California, who had come west as a Commissioner, but was so entranced with California he could not go back. Among the speakers were State Commissioner Arthur Arlett, and Edward Rainey for the Mayor. The plaques were presented by President Moore.

Of the 51 dedications of county displays, it would be tedious, inasmuch as they were merely local in their interest, to recite the details here. Generally it may be said of them that they were very joyous California family occasions, and of intense interest to the localities they represented. They helped as much as any one phase of activity to give the grounds animation and movement and color, for some were preceded by parades with floats and the distribution of samples of their products, edible or curious, and all were attended by people "from home," who came on excursions to help celebrate if only by looking on. Plaques commemorated the occasions. The county dedications of booths or displays were accomplished on these dates:

*County Dedications*  
 Alpine, April 10; Amador, April 8; Butte, March 31; Calaveras, March 24; Colusa, March 27; Contra Costa, April 3; El Dorado, April 10; Fresno, March 16; Glenn, March 30; Humboldt, May 24; Imperial, April 22; Kern, March 12; Kings, March 15; Lake, March 9; Lassen, April 6; Los Angeles, April 15; Madera, March 18; Marin, March 11; Mariposa, March 19; Mendocino, May 25; Merced, March 19; Modoc, April 7; Monterey, March 2; Napa, March 19, Nevada, April 13; Orange, April 19; Placer, April 12; Plumas, April 10; Riverside, April 20; Sacramento, March 25; San Bernardino, April 17; San Benito, March 2; San Diego, April 21; San Joaquin, March 24; San Luis Obispo, March 3; San Mateo, February 25; Santa Barbara, March 4; Santa Clara, March 5; Santa Cruz, March 2; Shasta, April 2; Sierra, April 10; Siskiyou, April 5; Solano, March 29; Sonoma, March 10; Stanislaus, March 22; Sutter, April 1; Tehama, April 3; Trinity, April 2; Tulare, March 13; Tuolumne, April 14; Ventura, April 16; Yolo, March 26; Yuba, April 1.

In addition to the dedications of State buildings and county exhibit booths, there were ceremonies for the House of Hoo Hoo, the Redwood Bungalow and the White Pine Bungalow, and for the buildings of the Southern Pacific, Grand Trunk, Canadian Pacific and Great Northern Railways.

## CHAPTER LIX

### "THE LOVELIEST FLEET OF ISLANDS"

**A**FTER the moon had been flung from the earth and America had parted from Europe, the vapors of chaos condensed and filled the gaps to form the great oceans; and then, about 2,000 miles off the California shore, the iron bottom of the Pacific boiled up into volcanic islands. By sailing birds and drifting currents, vegetation came. From other islands far to the East and South, long, narrow canoes, with outriggers to steady them, and strong paddlers to drive them, came ploughing the liquid leagues, with women, and pigs and dogs, and taro bulbs, and seed cocoanuts—keeping their course by stars whose positions were marked on the round of a calabash bottom, until some of them made these gem-like spots of verdure, moored "in purple spheres of sea." *Ocean Wanderers* And just as Boston was named from old St. Botolph's Town in England, these dusky navigators called their new home Hawaii, after their former island home, Savaii—being a bit careless about the pronunciation of some of their consonants, as a people will be whose language is still a growing thing, not yet petrified by letters.

Here for long centuries their descendants lived and loved and dreamed, and made war and worshiped the Shark God and the Goddess of the House of Fire and all the other gods they thought it comforting to invent, in a world apart; for no more canoes, for centuries, reached them across the liquid crystal, nor any ship (except Gaetano's), until the days of Captain Cook, the days of our Revolutionary War. And about a century after that, the river pilot and world rover and historian, Mark Twain, wrote of Hawaii:

No alien land in all the world has any deep, strong charm for me but that one; no other land could so longingly and beseechingly haunt me sleeping and waking, through half a life-time, as that one has done. Other things leave me, but it abides; other things change, but it remains the same. For me its balmy airs are always blowing, its summer seas flashing in the sun; the pulsing of its surf-beat is in my ear. I can see its garlanded crags, its leaping cascades, its plummy palms drowsing by the shore; its remote summits floating like islands above the cloud rack. I can feel the spirit of its woodland solitudes; I can hear the splash of its

brooks; and in my nostrils still lives the breath of flowers that perished twenty years ago.

The relations between San Francisco and "the Islands" have always been close. The island traffic has flowed through this port since they have had any traffic. To them we are always "the Mainland," to us they are always "the Islands," as though there were no other. Before California had a university, California youths were sent on sailing brigs to receive collegiate education at Punaho College, established by New England missionaries in a suburb of Honolulu. So, naturally, one of the most beautiful features of this superlatively beautiful Exposition was the presentation of these Islands, as far as that was possible, to the view of the peoples the Exposition brought to San Francisco. The territory of Hawaii made no commercial exhibits, unless we so classify the pineapple booth in the Palace of Horticulture. Its policy was to represent phases of the Islands and of the island life that should enable people to understand them to some slight degree.

*Joined by  
the Sea*

In this object the Hawaiian Commission, Messrs. H. P. Wood, Chairman, J. N. S. Williams, Vice-Chairman, John H. Wise, Secretary, John Effinger, and Bertram G. Rivenburgh, was notably successful. Mr. Wood was Resident Commissioner and remained throughout the season. He died not long after the Exposition closed, and was sincerely mourned by the many friends he had made here. The Hawaiian Building, which stood just beyond the Fine Arts Lagoon, northward, across Administration Avenue from the Palace of Food Products, and across the Esplanade from the California Building, was one of the handsomest and most attractive places on the grounds; done in "travertine," well set off amid tall trees, and with clumps of undergrowth about it here and there. Its architect was C. W. Dickey, who was born in the Territory of Hawaii and could sympathize with the aims of the Commission.

The most beautiful aquarium in the world is the one near Honolulu. Parts of this aquarium, or at least representatives of the fish that inhabit it, were transplanted bodily to San Francisco under the care of F. A. Potter, its Director, and formed the most attractive feature of the Hawaiian Building. The tanks, around the northern, western, and southern walls of the main hall, were filled with the most beautiful fish ever seen, fish whose painted brilliance you could not vision in your wildest dreams; fish that were golden green, like a canary, fish that were striped black and orange, like some gaudy silk on a negress's head, fish that were mottled and dappled with flashing hues no less than gorgeous, as though a

*Wonders  
of the Deep*



**THE HAWAIIAN BUILDING**



**INTERIOR OF THE HAWAIIAN BUILDING**



painter's palette had fallen into the sea and come to life. With them were some of the most fascinatingly hideous eels and devilish looking devil-fish nature ever invented.

People could not help talking about it and telling their friends that they must see it, and crowds of them flocked to the Hawaiian Building and had to be admitted in lines and kept moving by the Guards so that as many as possible might enjoy the beauties of it. The building was not large, yet it is said to have been visited by as many as 34,000 people in a single day. The aquarium cost a good deal to maintain, because the fish were delicate, and particular about the sort of water they bathed in, and notwithstanding the fact that the tanks were filled fresh every week from the ocean beyond the Farallones, many of them sickened and died and had to be replaced from their home grounds, 2,000 miles away.

But there was more to be seen, much more, in the building, and most of the people that came to see the aquarium remained to learn about the enchanting land that had furnished it: what Mark Twain called "The loveliest fleet of islands that lies anchored in any ocean." As you entered, you saw lunettes of colored glass, representing the harbor of Honolulu, with Waianae Mountain on the left, and the bold front of Diamond Head on the right. Even thus, were fortune good to you, you might see them lifting from an azure sea some sunny morning six days out from San Francisco.

There was a comfortable lecture room in the building, where morning and afternoon you could see moving pictures and lantern slides of Kilauea, the world's greatest active volcano, and of Haleakala, House of the Sun, the world's greatest extinct one, whose dead and blasted crater where the "silver swords of Maui" grow, is more than 20 miles around; and surf-riding at Waikiki Beach, the bronze islanders standing in slim grace on surf boards which, sliding down the glassy fronts of great combers, race for shore like stampeded horses. Here, too, you saw the pageant of the landing of Kamehameha I, carnival time in the mid-Pacific, Steamer Day at Honolulu, and many more of set and moving scenes.

*Island  
Views*

An Hawaiian quintette, on a raised platform amid palms and tree ferns from Kilauea, sang morning and afternoon those weird, unworldly melodies that seem to rise and fall on the long swells of the Pacific and take their tempo from them.

Old legends on which the imagination of the Islanders have fed for centuries were told in frieze panels by Gordon Usborne around the walls of the reading room and the reception room. Could anything be more Grecian than this tale of Hiku and Kawelu?



Panel 1. Hiku, having obtained his mother's consent to visit the haunts of men, shoots his enchanted arrow that it may guide him on his journey.

Panel 2. It falls at the feet of Kawelu, who, beholding the beauty of the youth, loves him and tries to retain him at her father's hut.

Panel 3. He escapes through the thatch of the hut and continues his journey.

Panel 4. Kawelu, distracted with grief, dies.

Panel 5. Hiku, hearing of her death returns, and with the assistance of some young men of the village, twines a rope of vines, with which he is lowered into the nether world. Here he finds the spirit of Kawelu, which he persuades to join him in his flight. He is now raised to the surface. The spirit trying to escape, he quickly catches it in a cocoanut shell which he has brought for the purpose, and brings it into the world again.

Panel 6. By the native practice of *lomi-lomi* the spirit is restored to the body and life continues.

Or this, the story of Kaala and Kaalialii?

Panel 1. Kaala asks Kamehameha for the hand of Kaalialii, who is already betrothed to Mailou, the Bone-Breaker; which request is granted, provided he conquer his rival.

Panel 2. They fight, and Kaala, who is victorious, wins his beloved.

Panel 3. The father of Kaalialii, wishing to break the union, persuades his daughter to go with him to visit her mother.

Panel 4. He leads her to a rocky part of the shore, plunges in, and swims with her to a submarine cave.

Panel 5. He leaves her surrounded by crabs and other sea monsters.

Panel 6. The distracted Kaala, searching for Kaalialii, is told by Na that she has been seen with her father at a certain place on the sea shore; going there, he hears her voice and dives into the waves; finding her in the cave exhausted he endeavors to restore her. Failing, they journey together to the land of the spirits, never to be parted again.

All about were paintings of Hawaiian scenes, by D. Howard Hitchcock, Mrs. Pogson, Mrs. Schmidt, Jules Tavernier, and Lionel Walden. They showed the roads, the sunset scenes, the blooms of the *hibiscus* and *plumaria* and *bougainvillea*, and of the *ponciana regia*, that Paradisaic tree whose top, in the tropic springtime, blossoms into a livid crimson glory like a pool of ox-blood suspended in mid air.

It did not stop with pictures. In a central arch was a remarkable sculptural group of "Surf Riders," by Gordon Usborne, alive with the action and excitement of one of the most exciting sports ever discovered.

There were two dioramas of exceptional beauty, yet but inadequately portraying the beauty of their subjects. One was of the Pali, that great

cliff at the upper end of Nuuanu Valley, up which the conquering Kamehameha drove the defenders of Oahu until they plunged a sheer 1,200 feet to death. Here, from this fateful spot, is one of the most exquisite prospects in the world. You look across an undulating green plain to the sapphire bays into which projecting points have scalloped the shore line. Islets dot them. As far as the eye will reach northward, the white line of surf marks the reef. Green, in varying shades, predominates, where the rice, the pineapple, the banana, the sugar cane, the meadow grasses, with tropic shrubs and forest trees, fill the vista; and off into the north sparkles a sea rivaling in blue the arching vault, until the horizon is but dimly traced, as a uniting line between the jeweled ocean and the burning blue abysses of the sky.

*A Lovely Prospect*

The other diorama showed the beach at Waikiki, a broad "coral strand" literally, sweeping in a giant crescent for miles, without a break, with great mountains back of it, and Diamond Head guarding the farther end. The foreground is dotted with residences, hotels, and resorts, standing among tall cocoanut groves.

The participation of Hawaii was in large part a result of that old bond between "the Islands" and San Francisco. The territorial legislature, though faced with the necessity for economy, appropriated \$100,000 in 1913 to erect a building and maintain an adequate display. The building was ready on Opening Day, with all its equipment installed. Mr. Wood, the Resident Commissioner and Chairman of the Commission, was an old Californian who had been long in the service of the Honolulu Chamber of Commerce. For about three months he had the assistance of Commissioner Rivenburgh, and afterwards for a similar period of Commissioner Effinger. Commissioner Williams was able to pay but a brief visit to the Exposition, and business affairs detained Commissioner Wise in Hawaii, where, however, he rendered effective service for the participation. Mr. Potter, in charge of the aquarium, was compelled to return to Honolulu after about three months, and was succeeded at this post by Capt. Harron, Superintendent of the United States Fish Commission. The Hon. W. W. Thayer, Secretary of the Territory of Hawaii, represented the Territory for a few days before the opening, and during the closing days of the Exposition.

The Hawaiian Building was dedicated on March 1, and a brief notice of the event will be found in the chapter dealing with the State building dedications.

Hawaiian Day occurred on June 11, the birthday of Kamehameha I. We have tried to describe, in the narrative of the Exposition season, some of the events of that day and evening; but we have not described them. No

one ever will. The only man that ever could have done it was Mark Twain, and he is dead. The occasion was graced by the presence of Governor Lucius E. Pinkham, who planted a tree and received from President Moore a casket of Tower jewels. This seems a suitable place for repeating a few of Governor Pinkham's remarks that were of more than occasional interest:

"Our visiting Legislators have had forced upon their attention, by the most concrete military and naval situation extant, as concentrated in the Island of Oahu, Hawaii, the problem of immediate preparedness and defense in peace or in war.

"The situation there permits of no afterthought or after preparation.

"It is not for Hawaii that this great military and naval outpost is being established thousands of miles in the midst of the Pacific. She could be destroyed by Nature or by force, and be scarce missed; but she exists for the protection of your Pacific Coast—your cities, your commerce and trade, and the mighty material and political progress of the United States of America.

*Vitality* The moment our Nation realizes the full portent of her mission in  
*Strategic* the world, and the steps she must take to fulfill the mission world events tender to her, that moment will Hawaii come into the prominence and recognition by the people of America that her unique and commanding position in the Pacific entitles her to.

"The world problem, as far as Hawaii is concerned, lies in the hands of the Government of the United States.

"The local problem of order and loyalty lies in local hands and authority.

"In times of impulse no one knows where racial sympathy may tend in a mixed population, but no influence of kindness or broad effort is lacking in Hawaii to encourage loyalty in all that puzzling mixture of many various and opposite races.

"On the other hand, order can and will be enforced by a body of trained militia, largely composed of Hawaiian blood, devoted to the United States of America, and upholding the loyal American spirit."

In addition to contributing one of the most brilliant and beautiful elements of the Exposition, the Hawaiian Building must have made Hawaii known to thousands and thousands of people that had never thought much about it before, for the following winter saw an increase of more than 50 per cent in the number of visitors to "the Islands." And it had a reaction of lasting value on San Francisco itself, for interest in an aquarium here was greatly stimulated by the Hawaiian aquarium and by the encouragement of Resident Commissioner Wood.



**THE NEW YORK STATE BUILDING**



**INSIDE THE NEW YORK BUILDING**



## CHAPTER LX

### THE EMPIRE STATE

**F**IRST of the State buildings on the Esplanade, was that of New York, a handsome structure in the Exposition "travertine," three stories high, in a modern adaptation of the classic style, with broad porches and large Corinthian and Ionic columns, surrounded by a very beautiful garden in which flowers and trees from the Empire State were growing. It covered a space of 77 by 248 feet, and cost for construction \$219,848. Its equipment came to \$32,564, and its maintenance to \$20,206.

The building contained no exhibits, but served as headquarters for the members of the State Commission, for visiting State officials, as a general rendezvous for citizens of New York visiting the Exposition, and for offices and public information. There was a well-conducted café, with a large dining-hall, and there was an assembly room 53 by 77 feet, for the accommodation of associations of exhibitors and of organizations *Home for New Yorkers* of New York citizens that might wish to hold meetings at the Exposition. This last was a lofty chamber rising through two stories, very handsomely finished, with a minstrel gallery at one end and an organ loft at the other, and mural paintings of New York scenes in medallions on a frieze, above long galleries for spectators. Opening off the first-floor corridor were writing and retiring rooms, telephone booths and a post office; a very complete appointment for its object, which was, in general, to form a center of New York's activity in connection with the Exposition. A clock in the vestibule reminded Eastern visitors how broad our country is, by giving New York time.

The New York Building was more than New York's Exposition home. It was an imposing, almost a dominating feature of the State and foreign section, and one of the foci of the social life of the Exposition. It was ready for Opening Day, and was probably visited at that time by 20,000 people. A social calendar of the New York Building would show some 60 separate official functions, and would include such events as the dinners to former Governor Glynn and Mrs. Glynn of New York, to John J. Fitzgerald, Chairman of the Committee on Appropriations of the House of Representatives,

to Dr. A. S. Downing, Assistant Commissioner of Education, of New York, to General Goethals, to the New York State Exhibitors' Association, to Norman E. Mack, to former Governor John A. Dix; the dinner and ball given to Governor Whitman and Mrs. Whitman, and the dinner and ball to Judge and Mrs. Elbert H. Gary; a ball given by the President and Directors of the Exposition in honor of His Excellency Kai Fu Shah, Chinese Minister to Washington, and one in honor of His Excellency W. L. F. Chevalier van Rappard, Minister of The Netherlands to Washington; the dinner of the Oregon Commission to Gov. Withycombe; the dinner by the New York Commission in honor of Dr. Seth Low and Mrs. Low; a dinner by United States Senator Phelan to members of Congress, a reception and dance under direction of Mrs. William Randolph Hearst, the official hostess of the building; Governor's Day; a dinner by the United States Government Commission in honor of President Moore and Mrs. Moore; Rochester Day; a dinner in honor of Alton B. Parker of New York; a reception and dance to the cadets of the United States training ship "Newport"; a dinner to Charles B. Alexander, regent of the University of New York; a dinner and reception in honor of Secretary of the Treasury William A. McAdoo and Mrs. McAdoo; a reception and dinner by the French Commission to Jean Amic, Senator of the French Republic; the dinner and reception by the Canadian Commission to the Lieutenant Governor of British Columbia, the Hon. Frank S. Barnard, representing the Governor General of Canada; the dinner and reception by the Association of Foreign Commissioners to President Moore and Mrs. Moore—and other affairs—receptions, luncheons, and dances—too numerous to catalogue here, all in addition to the dedication of the building on March 1, and the events of New York State Week, from May 31 to June 6.

The whole New York participation was important, one of the most important in the Exposition's life. The varied and impressive exhibits we have described, though very briefly, in connection with those exhibit departments in which they were made: Fine Arts, Machinery, Education, Social Economy, Liberal Arts, Agriculture, Horticulture, and Mines and Metallurgy. It did not stop with them, nor begin with them. From the first conception of the Exposition, the attitude of New York was encouraging and helpful, for its example as the leading State of the Union in population and wealth was very influential and set the standard for many a doubtful legislature. Not only that, but New York had originally shared San Francisco's opinion that the Exposition should be held here, and threw her great congressional weight into the scales for this city.

The New York Legislature made an appropriation of \$700,000 with

which not merely to have the State represented in the manufacturing, educational, agricultural, and other departments, but also to arrange, as befitted the largest and wealthiest State of the Union, for the comfort, convenience and care of its citizens that might visit the Exposition. The bill was signed by Governor John A. Dix on April 18, 1912. From that time industrial and official New York was on the alert to make its participation worthy and worth while. A Commission was appointed to arrange for showing the work of all departments of the State Government, and to stimulate in the industrial leaders of the State such an interest in the Exposition as would secure a leading place for New York in the exhibit palaces. There followed a vigorous campaign of education and publicity. The Commission appealed to practically every important manufacturer and merchant in the State, from the Atlantic to Lake Erie. Farmers were called upon to show New York's commanding position in agriculture.

*Methods  
of Work*

How well that campaign succeeded we have endeavored to indicate in that part of the history dealing with the exhibit palaces themselves. More than 200 representative private business concerns entered exhibits, and practically every department of the State Government was represented. The floor space occupied exceeded 20,000 square feet.

At the same time, plans were being developed for the State building, for which the architect, Charles B. Meyers, made a fitting and imposing design.

The act making the appropriation for New York's participation provided that the Commission should consist of fifteen members, five to be designated by the Governor, five by the Lieutenant Governor from the membership of the State Senate, and five by the Speaker of the Assembly from that body. Members were to receive no compensation for their services. As originally appointed, this body consisted of James A. Foley, of New York; Norman E. Mack, of Buffalo; Arthur A. McLean, of Newburgh; Joseph B. Mayer, of New York; John D. Coffin, of Albany; James J. Frawley, of New York; Thomas H. Cullen, of Brooklyn; John F. Murtaugh, of Elmira; George H. Cobb, of Watertown; Thomas H. Bussey, of Perry; Alfred E. Smith, of New York; John R. Yale, of Brewster; Daniel D. Frisbie, of Middleburg; George H. Whitney, of Mechanicville; Frank L. Young, of Ossining.

Soon after the appointment of the Commission, it organized by electing the Hon. Norman E. Mack Chairman, Hon. John R. Yale Vice-Chairman, Daniel L. Ryan Secretary, and William Leary Assistant Secretary. Different committees took charge of special parts of the work.

After about nine months of service, Commissioner Coffin resigned and was succeeded by Winfield A. Huppuch of Hudson Falls; and in 1914



Governor Glynn, under authority of an amendment, added to the Commission Mrs. William R. Hearst, Mrs. Elbert Gary, and Mrs. Elon R. Brown. Mrs. Hearst was elected official hostess.

The Commission visited San Francisco and took possession of the site for the building on Thanksgiving Day, November 28, 1912. Thousands of people were present at the ceremonies. There were addresses by Attorney General Webb, representing the Governor, by Dr. A. A. d'Ancona representing the Mayor, by Maj. Gen. Murray, by President Moore, who presented the deed to the site, and by Chairman Mack, who accepted it for the State of New York.

The New York exhibitors were organized into a State Exhibitors' Association, and weekly meetings of this body were held in the New York Building, to discuss the best methods of advancing the interests of the concerns represented. Addresses were delivered and papers on trade expansion read by representatives of other commissions foreign and State, and by foreign and State exhibitors. Thus commissioners and trade experts of

*Exploiting  
Opportunity*

seventeen nations gave expert advice to the representatives of New York exhibitors on trade possibilities and conditions of trade expansion in their parts of the world. Practically all were questioned and cross-examined to make their explanations clear. Copies of their addresses were prepared not only for those in charge of the exhibits in the palaces but for the home offices of the exhibitors, to which they were promptly despatched. In many instances, requests for further data showed that the "leads" thus furnished were being developed from the New York end. In fact, it was found that emissaries from remote parts of the globe were groping for just such an opportunity as the Exposition furnished to repair to some degree the ravages war had made in their trade.

The whole participation of New York cost that State \$640,236 net. A great deal in addition was spent by some of her patriotic Commissioners out of pride in their State's position.



THE OREGON BUILDING



OREGON DISPLAYS

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## CHAPTER LXI

### OREGON'S PARTHENON

**T**HE most massive and imposing structure in this section of the grounds was the building erected by the State of Oregon. It was a huge bulk that stood just north of the New York Building, fronting the Avenue of the States on one side, and the Marina, with a superb view of the Bay, on the other. It was a Parthenon with the bark on; for it is architectural tradition that long before the age of Pericles, the original Parthenon was a wooden structure, and was not replaced in stone until Greece had been denuded of her forests—if she ever had any.

In the Oregon Building the architects, Foulkes and Hogue of San Francisco and Portland, endeavored to express the spirit of that archaic Parthenon in one of Oregon's great staples. The colonnade consisted of 48 Douglas fir (or "Oregon-pine") logs from five to six and a half feet through, standing 42 feet high, which was the maximum length that could be loaded on a flat car and railroaded down from the magnificent forests where they grew. They weighed about 20 tons apiece, and were a great wonder to visitors accustomed only to the comparatively gramineous timber of the Eastern States and Europe. Most of these logs were contributed by the lumber interests of Oregon.

*Nature's  
Columns*

Like the Parthenon, the building stood on a platform. It occupied an area of 150 by 250 feet over all, and with its upper and lower floors and mezzanines gave a total floor space of about 400,000 square feet. It was designed for the joint purposes of display, housing employees, and providing for social entertainments. The contents comprised striking resource exhibits, most effectively displayed, from every part of Oregon, and almost every important branch of Oregon industry; especially emphasizing the forage crops, fruits, vegetables, cereals, and the great lumbering interests of the State. It cost, including the exhibit booths, about \$72,000; and, after the Exposition, was donated to serve as a club house for the enlisted men at the Presidio.

Agriculture was the dominating theme in the displays, as timber was in the structure. There was a grand showing of Oregon apples. The fresh,

dried and canned fruits attracted much attention, and there were hops, pumpkins, squash, potatoes, onions, corn, with a great variety of grains and grasses, and the dairy products of Coos and Curry Counties. The exhibits of growing strawberries were a treat to see.

There were commodious quarters on the first floor of the building for the comfort and convenience of visitors, and a fine lecture hall and picture theater. The gallery above contained some marvelous displays of the technical work of Oregon public school pupils—work that was practical and worth while, and the doing of which would really tend to fit them for some valuable service in the world. Some of the ironwork and tools showed rare mechanical mastery. There was an art room in which everything, from the curtains, furniture, and rugs to the paintings on the wall, was the work of Oregon artists and artisans, and some of it was most creditable.

*Arts of  
Utility*

The woodwork was of Oregon cedar, the wall coverings were of an Oregon woolen resembling monk's cloth, the rugs were of native wool and woven in Oregon mills, the stained glass windows were of Oregon glass and the designs by Oregon designers, and the pottery was of Oregon clay. There was a handsome Oregon myrtle dining room table, and there were chairs of the same beautiful material. On the walls were paintings, pastels, and water colors by Oregon artists.

The building contained a very fine café, conducted by young ladies of the Oregon College of Agriculture.

Nearby stood the Astoria flag pole, the largest one ever seen, 214 feet high from grade and made from a single tree. It could not come on any flat car, but had to be floated down the coast. North of the building was an aviary, 23 feet wide and 150 feet long, with all sorts of northwestern game birds. This exhibit was in charge of the Oregon Fish and Game Commission, and the long fish-pools represented certain reaches of the Columbia River.

The total appropriation for Oregon's showing was \$175,000, with an additional allowance of \$6,000 for publicity purposes. An inspiring motive was the thought that the good of one part of the Pacific Coast would work to the good of all parts; and it was also the desire of the citizens of Oregon to reciprocate the fine participation of California in the Lewis and Clark Exposition at Portland. Many counties formed themselves into district associations and bore part of the burdens directly.

Besides her displays in the building, the State was represented in the exhibit departments of Horticulture, Agriculture, Education, Varied Industries, and Mines and Metallurgy, and the Commission set aside \$10,000 for the Live Stock exhibit, and \$2,500 for the special fish and game pavilion. The

total value of Oregon's displays and exhibits was estimated by the Commission at \$300,000. The Oregon exhibits in the Palace of Agriculture occupied a little more than 7,300 square feet, in that of Horticulture 3,400 square feet, in that of Mines and Metallurgy over 1,000 square feet, with the other installations in proportion.

*Valuable  
Exhibits*

As appointed in June, 1913, the Oregon Commission consisted of O. M. Clark, Chairman; W. L. Thompson, Secretary; C. L. Hawley, R. A. Booth, and John F. Logan, Commissioners, with George M. Hyland as Managing Secretary and local representative.

Under direction of Mrs. Thomas G. Hailey and Mrs. Lilian R. Grey, who were at different times official hostesses, the Oregon Building became the scene of some charming western hospitalities. Its dedication occurred on April 30. After that came a luncheon, on May 14, by the Commission to its President, a reception and ball to the officers of the "Oregon" on May 21, another reception and ball for visiting Oregonians on June 15, the "All Oregon Week" reception on August 9, a reception and ball to Simon Benson on August 18, a luncheon to the wives of the Oregon Commissioners on November 13, and a banquet to the Multnomah Athletic Club by the Commissioners on November 15; these, among many. Rogue River Valley Day was celebrated on August 10, and Oregon Day on October 30.

Mr. Hyland was present throughout the Exposition, a genial host for Oregon and an energetic element of coöperation in the Exposition itself.

On the whole, the Commission was very successful in its efforts, for no State had a more effective and impressive representation of its resources and possibilities than California's northern neighbor.

## CHAPTER LXII

### TRENTON BARRACK

**N**OTHING could have been more American in spirit and association than the New Jersey Building. In "travertine" and red tiles, it was a copy of old Trenton Barrack, with tall-posted galleries, quaint dormers, green blinds, and stern, uncompromising gables. The flag of the Union waved from a staff in the hollow square, and looked as though it thoroughly belonged there. The New Jersey Building stood just westward of the Oregon Building, on the Avenue of the States. Pleasant lawns surrounded it, set with eastern coniferous trees.

The whole appearance was eloquent of colonial times and of the Revolutionary War—for, in 1758, the Colony of New Jersey, in common with the others of the immortal Thirteen, being much harassed by Indians, and menaced by the imperial tendencies of the French of that day, built barracks at Perth Amboy, Elizabeth, New Brunswick, Burlington, and Trenton; which the colonial troops, with their tall hats and flintlock smoothbores, occupied pretty continuously until 1765. Trenton Barrack used to change hands like boom real estate, being occupied in turn by Hessians and Scottish Highlanders, and German Yagers, and by recruits for Washington's Revolutionary Army. Washington had it in December, 1776, but a few days later it was occupied by Cornwallis and his staff. Washington occupied it again just after that memorable Crossing of the Delaware. Later in the conflict it housed the Count de Rochambeau.

The interior of the New Jersey Building at San Francisco afforded more convenience, however, than any of these gentlemen enjoyed in the original barrack at Trenton, for it was arranged with all the comfort of a modern hotel. From the west you entered a large lobby, to the left of which was a reception room. To the right was a gentlemen's smoking room, and on the east was a rectangular hall or lounge about a hundred feet long, in which hung portraits of President Wilson and Governor James Fairman Fielder of New Jersey. In these rooms, Governor Fielder, during his visit to the Exposition, welcomed the many guests of the Commonwealth.

The main point of departure from the original barrack consisted of two



**THE NEW JERSEY BUILDING**



**THE PRINCETON ROOM**





extra wings thrown out to the north, forming a second hollow square on the side toward the Bay. This was advantageous because it allowed bed-chambers and offices in the wings, while the connection, or "web," could be used as a reception room for the public. The structure covered about 3,240 square feet of ground. On one of the lawns was a topographical relief model of the State of New Jersey, 17 feet wide and 29 long, showing highways, cities, and other physical features.

There were files of the home State papers in the reading room. One chamber, called the Princeton Room, was adorned with pictures of Princeton University. There was a ladies' rest room in one end of the east wing, and the other end was set aside for the use of a certain well-known citizen, and former Governor, of New Jersey, Dr. Woodrow Wilson, who would have been his State's honored guest had not the European *The Empty Rooms* war kept him too busy. The President's suite consisted of four rooms upstairs, and a private drawing room and dining room on the ground floor.

The building was well supplied with musical instruments, and with stereomotorgraphs by which were shown pictures of cities, buildings, and manufacturing industries in the State.

Two objects in the New Jersey Building attracted much attention. One was the Governors' Chair, made by L. S. Chasey of Red Bank, New Jersey, from pieces of wood contributed by the governors of all the States in the Union. The other was a table with a leather top on which were stamped in gold the Great Seal of the United States, and the seals of every State in the Union. Opposite these seals were the signatures of the President of the United States and those of the State governors.

Over a hundred-thousand post-card pictures of the building were distributed and eagerly accepted, for the subject was very popular and seemed to be of wide interest on account of the history it illustrated.

The New Jersey Commission to the Panama-Pacific International Exposition was created by act of the Legislature, approved February 29, 1912. Woodrow Wilson, then Governor of New Jersey, in pursuance of the act, appointed the following members of the Commission: former Judge Robert S. Hudspeth, former Governor J. Franklin Fort, Edward E. Grosscup, Treasurer of the State of New Jersey, former Congressman Johnston Cornish, Joseph K. Waddington, Capt. Asher Carter *New Jersey Commission* Baker, U. S. N., retired, of Atlantic City, Director of Exhibits of the Panama-Pacific International Exposition, Walter P. Gardner, Clarence E. Breckenridge, Curtis R. Burnett, General Dennis F. Collins, and Frederick W. Donnelly, Mayor of Trenton.

The Commission organized July 30, 1912, by the election of Robert S. Hudspeth as President, former Governor J. Franklin Fort as Vice-President, and Charles F. Pancoast, of Salem, as Secretary.

Mrs. M. O. Burton, of Millington, was appointed official hostess, and Colonel M. R. Margerum, of Trenton, assistant to the President of the Commission.

On June 17, 1913, the Commission visited the Exposition grounds, when the deed for the site on which the New Jersey Building was erected was presented to Judge Hudspeth in behalf of the Governor of New Jersey, by President Charles C. Moore.

The architects were Hugh Roberts, of Jersey City, and G. S. Drew, of Trenton. The building was completed and ready for occupancy on March 1, 1915; one of the earliest of the State buildings. The cost of the furnishings was approximately \$10,000, making a total cost of about \$50,000. For New Jersey's participation in the Exposition the Legislature appropriated \$120,000.

Many dances and receptions were given in honor of State and foreign officials, of residents of New Jersey visiting the Exposition, in honor of Governor and Mrs. James F. Fielder, and the Commissioners and their wives, as they visited the Exposition at various times during the season.

The building was dedicated April 1, 1915, with appropriate ceremonies, among which were addresses by Clarence E. Breckenridge, Judge W. B. Lamar, United States National Commissioner; Hon. Thos. V. Cator, Hon. James Rolph, Jr., Mayor of San Francisco; and Judge William P. Lawlor; Capt. A. C. Baker presided. May 24, 1915, was New Jersey Day, when Governor James F. Fielder and Mrs. Fielder and the Governor's staff were guests of the New Jersey Commission, and were quartered in the New Jersey Building. On that day speeches were made by Governor Fielder, Hon. Edward E. Grosscup, Vice-President Hellman of the Exposition, and Capt. Baker who acted as Chairman of the Day. A part of the program was the planting of a red-cedar tree in front of the building by Governor Fielder. On July 22,

*Princeton Day* 1915, Princeton Day was celebrated, when about one hundred of the graduates of Princeton University were present. A medal was presented to the Alumni by the President of the Exposition, Charles C. Moore, and accepted by Edward Elliott, formerly Dean of Princeton University. Judge Lynn Helm, of the class of '79, President Wilson's class, made an address on the "Origin, Development, and Effect" of Princeton University.

The Commission endeavored to induce New Jersey manufacturers and agriculturists to enter exhibits at the Exposition that would reflect credit on

the State, and much time was devoted during the years 1913 and 1914 to correspondence with all of the large manufacturing companies, florists, and horticulturists in New Jersey, and to personal calls to invite and to urge coöperation. More than 90 large firms had exhibits in the various palaces, although the European war had the effect of keeping down their number. Many New Jersey artists had paintings in the Palace of Fine Arts. The foot-and-mouth quarantine, and the great distance, prevented much of a showing in the Live Stock Department.

*Collecting  
Exhibits*

The educational value of the New Jersey participation was large, for the reproduction of a building with such vital historical associations made history more vivid and the Revolution, with its great and devoted personalities, more real to thousands of Americans, young and old, to whom the history of their country too much tends to become a mere something in a book. This was a picture of the past, showing its great fruits in the present, and for it every other part of the Exposition had a feeling of gratitude to the State that presented it.

## CHAPTER LXIII

### THE PENNSYLVANIA BUILDING

**A** HUMAN tide poured all day through a loggia of tall double columns between two gabled structures of red brick just westward of the New York Building. This was the shrine of the Liberty Bell, and millions viewed the national relic after its arrival in mid-July. It was Pennsylvania's great contribution to the inspirations and the passionate patriotism of war time and the Exposition year. Introduced with the oration of Champ Clark, and closely followed by that of Theodore Roosevelt, the Bell seemed like the national hopes and aspirations made visible. It was approached in a spirit of worship and gazed upon with all the reverence Americans are capable of feeling toward any material object; for although the country had not yet entered the war, a large part of its citizenship was coming to the conviction that it could not much longer remain neutral.

The Pennsylvania Building itself reproduced the main architectural features of Independence Hall, where the Bell is kept, and from whose tower it once rang out the hope of democracy in the Declaration of Independence. The loggia divided the structure into two wings, in one of which was a fire-proof vault where the Bell was locked at night. In the same wing with the vault was an assembly hall and cinema theater, in which were projected some of the most striking pictures to be seen anywhere in the Exposition. There were scenes from the Philadelphia zoo, a panorama of Independence Square, a showing of the public bath houses, pictures of high-school athletics, of chestnut farming, and a long list of industrial scenes from some of the great manufacturing plants of a great manufacturing State. Here you could see them making Disston saws and Stetson hats and Hershey's chocolate and Heinz's pickles and copies of the Ladies' Home Journal. Processes and methods in the State's war on tuberculosis were depicted, and there were pictures of University of Pennsylvania field sports.

In the west wing was a large parlor for the convenience of visitors, with a post office, the offices of the Commission, and a reading room opening off. It was estimated that 200,000 Pennsylvanians visited the building,



**THE PENNSYLVANIA BUILDING**



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**THE LIBERTY BELL IN THE PENNSYLVANIA BUILDING**



and these included many of the religious sects that have made the Keystone State their homes—Mennonites, Dunkards, the Amish, and others that we do not ordinarily think of as forming any considerable part of the "tourist trade." Among them were many that could not speak the official language of this country, and hence were symptomatic of a grave defect in its national solidarity.

Had it possessed no other interest, this building would still have been remarkable, and would have attracted throngs, on account of its artistic embellishment. Within the loggia and over the entrances to the wings were some sculptural reliefs by Susan Watson of Pittsburgh, one representing an iron-puddler and the other a coal-miner. The most striking features of the decorations, however, were the two large murals at the ends of the loggia. These were by Edward Trumbull of Pittsburgh, a pupil of Frank Brangwyn, and a descendant of John Trumbull, a painter of the Revolution, and they showed the hand of the master in every line. They were of important size—18 by 29 feet. Grand in theme, strong but harmonious in color, and alive with vital human figures, they arrested attention and satisfied your notion of how such themes should be treated pictorially. One represented William Penn, surrounded by the companions of his voyage in the "Welcome," making his treaty with the Indians, who appeared in their war trappings and made a fine and dignified looking lot of savages. The other depicted the steel industry of Pennsylvania. Here was a theme peculiarly suited to the artist's method. Brawny workmen, glowing ingots of steel, stacks belching smoke redly glaring in the light of open furnaces, and the Gargantuan equipment of this giant industry, made a scene of grandeur on the canvas.

*Painted  
History*

The parlor, or reception room, was octagonal in shape, had a hospitable open fireplace with brass andirons that looked like the property of Penn himself, and was decorated with a series of eight delightful paintings by Charles J. Taylor of Pittsburgh, making a sort of frieze about the tops of the walls. They were as typical of rural life as a dozen eggs. Here you saw the Country Church, the Country Schoolhouse, the Old Mill, Canal Locks, the Boat Landing at Fort Pitt, a Winter Scene, and the County Fair. Country types like Frost's appeared in these scenes, men and women of the homely life of the American rural districts that must always form the backbone of the Nation: the farmer, the school-teacher, the canal-boat captain, the boy on the towpath with the mules, the canal-boat captain's wife and the lock-keeper's wife exchanging gossip, the miller, the fife and drum corps and the leader of the band, the railroad conductor, and the peanut butcher at the County Fair. Over the fireplace was a portrait of Governor Brumbaugh,



while former Governor Tener was similarly honored above the fireplace in the lecture hall.

The formal gardens about the Pennsylvania Building were very handsome, with clumps of fir and borders of low hedge. At the four corners, in copses, were statues by Giuseppe Donato of Philadelphia. One was a youth with a sickle carrying a sheaf of wheat, another a maiden gathering corn, a third a gentle old woman in shawl and sunbonnet, and the fourth an old farmer smoking the pipe of contentment. The approaches to the loggia were flanked by large urns, four in number, by Earl B. Kinney and August Zeller; the four bearing eight groups of small figures in plastic pictures of familiar life. The structure itself was designed by Henry Hornbostel of Pittsburgh.

*Gardens  
and Art*

This building contained no exhibits. Pennsylvania had some 90 exhibitors, but their offerings were scattered through the exhibit palaces under the proper classification, and the State Government was represented by an important exhibit which has been treated in connection with the Department of Social Economy. The total appropriation for participation was about \$227,000, and the Commission consisted of Governor Martin G. Brumbaugh, former Governor John K. Tener, Frank B. McClain, Ernest L. Tustin, W. E. Crow, Chas. W. Sones, James L. Adams, H. J. Heinz, M. S. Hershey, Francis Shunk Brown, Geo. W. Creighton, Chas. F. Thompson, Chas. A. Bentley, C. Victor Johnson, Chas. A. Shaffer, Chas. D. Armstrong, Morgan E. Gable, G. W. Nitrauer, E. H. Porter, Chas. A. Woods, Chester P. Ray, and Ernest T. Trigg.

At various times different members visited the Exposition, but the Commission was almost continuously represented by Chester P. Ray, who had executive authority, and by Col. A. G. Hetherington of Philadelphia, who remained on the ground throughout the year, and gave especial attention to the Pennsylvania exhibits in the Departments of Education and Fine Arts. The hostess of the building was Mrs. William Hall Sieberst.

The dedication occurred on March 18, and Pennsylvania Day was celebrated on September 4. The State's participation was signalized most dramatically, of course, by those extremely important events of the Exposition season, the arrival and departure of the Liberty Bell. The note of patriotism was in everything the Commission did. The Pennsylvania Building itself, its pictures and sculptures and other appointments, expressed an intense Americanism which, as in the case of New Jersey, constituted one of the most valuable elements any State introduced into the Exposition life.

## CHAPTER LXIV

### A MUNICIPAL EXPOSITION

**N**OWHERE could there have been found so many examples of municipal function, gathered in one spot and classified for ready review, as the Building of the City of New York offered the student of political institutions and city management. Here was probably the most complete exhibit of a municipality ever brought together, and it was displayed in so orderly and logical a manner that nobody of intelligence could walk even casually through the aisles of this grand museum of maps, models, photographs, paintings, and statistical charts without gaining new ideas of the large and complex needs of city populations, and the distinctive character of the modern urban environment. About \$100,000 was appropriated by New York City for the purpose of making this display, and the work of collecting and installing it was done by *Exhibiting a City* and under the direction of Mr. Morton L. Fouquet, a civil engineer, who had had experience at organizing this sort of exhibit. Mr. Fouquet was made Resident Commissioner.

The building itself, very handsome in a square-cut and rather severe style, stood on the Esplanade directly west of the Pennsylvania Building, covered a space of 104 by 150 feet, and had some 15,000 square feet of floor. It was without windows, except in the roof, and its solid, unpierced walls had something of the aspect of an ancient temple. Instead of harboring dark sacerdotal secrets, however, the interior was brightly lighted from above, so that all of its hundreds of interesting objects could be studied to the best advantage. The architect was Bertram Grosvenor Goodhue, and the four Indian figures at the entrance were the work of Lee O. Lawrie of the Yale Art School.

Every phase of city government and municipal endeavor was covered by the display, which attracted the attention not only of students of city planning and municipal administration but of financiers and investors. Here one could learn the financial status of New York, and see the relation between its assessed valuation and its various obligations and commitments, could learn the cost of its fire department, its police department, and

what it spends on education and on improving housing conditions for the poor.

In addition, there were demonstrated some special and peculiar functions of the City of New York, responsibilities its position as the gate to the Nation forces upon it for the national security, that could be studied and understood here better than in many books.

The building's interior was crossed by broad aisles, and the quadrants were divided into 12 small galleries, unceiled so that the light from the roof could illuminate them. This afforded a large acreage of wall space for pictures and charts. A corridor ran around the building inside the outer wall, which was thus made available as hanging space like the walls of the galleries.

In the center of the structure was a topographical model of the City of New York, 18 by 28 feet, complete in every larger detail, and provided with a lighting system whereby the harbor channels and the more important buildings could be illuminated. This was mounted on wheels, and ran on rails so that it could be rolled out of the way when the main concourse of the building became a cinema theater for the projection of moving pictures of New York city life; as it did every afternoon. On the walls at each end and on the rear wall directly opposite the main entrance, there were large paintings made especially for this purpose by Birch Burdette Long, which showed the city in 1715, 1815, and 1915. Viewed in connection with the large model they indicated at a glance the rapid growth of the American metropolis.

*How it  
has Grown*

The gallery that contained the statistical and financial charts was cross-indexed, with appropriate notices for reference to all the other galleries. This gave the whole thing a unity the visitor might have labored hours to see, but which was thus made visible to him at once. The same gallery contained a reference library of municipal reports, a copy of the charter, and other publications in this field.

Distributed among the 11 other galleries were exhibits portraying educational work, libraries and museums, parks and recreational centers, health and sanitation, good housing, street cleaning, fire fighting and fire prevention, water supply, police protection, docks, municipal ferries, bridges, subway construction, charitable and correctional work, and the regulation of public-utility corporations. All the statistical matter was illustrated by interesting photographs, or models, or paintings. The great commerce of the port was shown, and compared with that of the other great ports of the world.

New York receives our polyglot immigration from Europe, and we take



**A MUNICIPAL EXPOSITION**



**DEMONSTRATING A METROPOLIS**



it for granted without ever inquiring into the matter that she does her part in schooling it into good American citizenship. Our Fourth of July orators call the process "assimilation," and assume that it happens automatically and thoroughly wherever the immigrant happens to pause in this land of the free. But as a matter of cold fact, it is New York that has to bear the heavy end of that burden and do a large part of the work, for she not only receives the immigration but retains a large part of it. Hence, if she take her opportunity and her obligation seriously, her main concern will be education; and if the rest of us are intelligent that will be one of our main interests in the public functions of New York. The first gallery showed pictures of the elementary schools, pre-vocational and vocational training schools, schools of industrial art and design, high schools, *Educating New-Comers* and finally pictures of the College of the City of New York, maintained and operated by the city, and offering the finest sort of secondary education without charge. Intelligence is necessary to conduct a republic. This gallery showed what New York was doing to equip the immigrant and the children of the immigrant with the necessary intelligence to help run the country.

In the gallery of financial statistics you could get a comparison of the amounts paid out by New York and other large cities for the maintenance and operation of schools and libraries: San Francisco, \$1,951,687; Boston, \$5,296,073; New York, \$10,719,484; or in dollars per capita, San Francisco, \$4.43; Boston, \$7.33; and New York, \$4.57. Here you saw also statements of the sinking fund and bonded debt of the world's greatest city, and its sources of revenue for 1914. For example, real estate that year paid \$133,831,562; special franchise taxes paid \$7,248,957; corporation real estate paid \$3,339,684; and personal property yielded \$6,083,311. There were miscellaneous city revenues applied to the reduction of taxation amounting to \$42,848,626, and there was some \$268,665 derived from bonds and payable out of the taxes of 1915—the whole amounting to \$193,620,805. It was like the fiscal operation of a kingdom.

Another chart showed the assessed valuation of New York real estate in 1914 to have been \$9,930,211,775, of which \$8,049,859,912 was taxable, and \$1,880,351,863 was exempt because it belonged to the United States, the State, the city, to churches, cemeteries, or some other privileged institution.

Another gallery showed the Fire Department, of 5,752 men, divided into five bureaus of administration—extinguishment, prevention, alarm and telegraph, repairs, and supplies. All about were photographs of the apparatus in use at that time—fire boats, motor fire engines, and the like. Few horses appeared in these pictures, the motorization of the

Department having almost eliminated them by 1914. A placard on a fire truck read: "We spend \$415 a minute for fire waste. Two thousand lives are lost each year and 6,000 are injured." The high-pressure fire-protection system, reaching the tops of tall buildings with streams of water, was illustrated.

*The Waste  
of Fire*

In another gallery the water supply of New York was shown by topographical models, and by charts indicating sources, and amounts consumed. At this time an additional supply of 500,000,000 gallons a day was about to be provided from the Catskill mountains, through an aqueduct 126 miles long. The estimated cost of this work was \$177,000,000. Ninety million dollars' worth had been done and \$10,000,000 worth more was under contract. The walls of the gallery were hung with pictures of this gigantic undertaking. The Bureau of Gas and Electricity, lighting some 2,700 miles of street, also was represented here.

A similar detailed exposition was given the Tenement House and the Street Cleaning Departments. The Department of Health, with its great Social Service Bureau, taking care of immigrants, fighting tuberculosis, showing young mothers how to care for their babies scientifically instead of in the natural and too often fatal ways—all these things received their statistical and pictorial illustration. Interesting mortality tables showed the decreasing mortality from scarlet fever, croup, and measles, with figures for the other diseases. Pneumonia reached its peak of destructiveness in New York in 1894 and had shown a general decline since. Bright's disease had declined in New York since 1904. But humanity was still groping for a cure for cancer, and the deaths from this curse were, conversely, steadily mounting.

On a broad shelf running about the interior there was a great collection of models of bridges, docks, and piers, of playgrounds, of Bellevue Hospital, of the plant of the New York Edison Company with its huge boilers and generators. There were sections of the cables of the East River suspension bridges: the Brooklyn, the Williamsburg, and the Manhattan: bundles of straight-running wires containing 5,296, and 7,696 and 9,472 strands respectively. And there was a great model of the Williamsburg Bridge against a painted back drop showing the River, and the Boroughs of Manhattan and Brooklyn. There was a magnificent model of the "Mauretania"; one of the largest ship models in the Exposition.

Here you could learn something of the operations of the New York Public Service Commission—that it supervised 82 railroads, 32 steam railroads, one stage-coach line, 20 gas companies, 15 electric-light companies, three gas and electric companies, two electric-conduit companies, 13 express

companies, and 15 "holding" companies; that it approved (or disapproved) stock and bond issues of these corporations, eliminated grade crossings, tested gas meters, supervised accounts, and insisted *Regulating Utilities* on improvements in operation and equipment. Some chore.

Here was a picture of the first New York Police Department—not a Hibernian on it, nothing but one comfortable but determined-looking Dutchman with a lantern and a spear. Now the city spends \$18,000,000 a year on its Police Department and employs over 11,000 men. This display included an interesting collection of weapons taken from burglars and hold-up men, and here you could see the first efforts at criminal identification by photography, in the form of a lot of old daguerreotypes.

The American Museum of Natural History, the Public Library, the Aquarium, the Zoological Park, and the Botanical Gardens, were all shown in pictures, and all of them yielded something of interest, such as the original manuscript of Washington's Farewell Address, and a facsimile of the only known copy of an original Spanish letter by Columbus—owned by the New York Public Library.

This was not merely a creditable display in a handsome building. It was one of the most valuable exhibitions on the grounds, in an educational way. It was the only participation by a city at the Exposition, but it seemed so exhaustive that it is doubtful if anything more of importance about municipal management could have been exhibited. There was a regularly organized Commission to prepare and carry on this work, made up as follows: Committee: John Purroy Mitchel, Mayor of New York, Chairman; George McAneny, President of the Board of Aldermen; Lewis H. Pounds, President of the Borough of Brooklyn; Frank L. Dowling, Alderman; Frederick H. Stevenson, Alderman; Sub-Committee: Henry Bruère, Chairman; Robert Adamson, R. A. C. Smith, Louis Graves, Merritt H. Smith, F. J. H. Kracke, John A. Kingsburg, Edmund D. Fisher, Robert B. McIntyre, Dr. G. F. Kunz, Burdette G. Lewis, Mrs. Mathilde C. Ford, E. A. Zabriskie, Travis H. Whitney; Albert E. Hull, Secretary, Morton L. Fouquet, Special Representative.

The dedication of this building and its contents occurred on April 6, with Henry Bruère, City Chamberlain, presiding and representing Mayor Mitchell. The memorial plaque was presented by President Moore. Other events of which the New York City Building was the center, were City of New York Day on May 26, and Manhattan Day, August 19.



## CHAPTER LXV

### WISCONSIN

**E**XCEPT for certain wondrous ruins of John Muir's old wooden clock, there were no displays in the Wisconsin Building; but the hospitable hall with its cheerful, open fire on chilly days, had a welcome for all Wisconsin visitors and their friends, and the world at large. There were inviting rest rooms, too, and the offices of the Commission, where the Commission's Secretary and representative, Mr. D. E. Bowe, could be found throughout the season. The Wisconsin Commission consisted of the Hon. John T. Murphy, of Superior, Hon. A. W. Prehn, of Wausau, and Dr. A. J. Provost, of Oshkosh. The building was a fine-looking two-story mansion in a classic style, surfaced with "travertine," and stood just northward of the building of the City of New York and south of that of Nevada. The main entrance was on the south side, through a broad, inviting portico with paired columns; and there were other porticos flung out to east and west. Over the main entrance were the arms of the State, modeled in "travertine." The building covered about 46 by 133 feet, and cost about \$20,000. The architects were R. A. Messmer & Brother of Milwaukee. The State's appropriation was \$75,000.

*An Inviting  
Fireplace*

The clock of John Muir was an object of great interest to Californians and to people from Wisconsin, and to all that admired the works of the genial nature lover, and interpreter of the trees and mountains, who had made it. A great many parts were lacking. Obviously it was not a very good clock, and had not been, even when it was "all there." But as a curious personal relic of a creator of beauty in letters, it appealed.

Muir made it when a student at the University of Wisconsin, and he made it fearfully and wonderfully. At a certain time in the morning it would tweak a string and buckle one of the legs of his bed that had a sensitive knee, so that the bed fell down. At the same time the clock dropped a large stone on the uncarpeted floor. By this time the future sage of the Sierra was well waked up, and probably admiring his own ingenuity, or cursing it, so that there was no danger of a relapse into slumber. Besides, the bed was a wreck. After a decent interval for washing and dressing



**THE WISCONSIN BUILDING**



**THE NEVADA BUILDING**



and getting breakfast and redding up, the inexorable clock would present a book, opened to the proper place for study. It would also start a fire by dumping some chemicals into some other chemicals, provided the stove had been properly loaded and cocked the night before. *Tyranny of Time*  
The parts at the Exposition looked as if Muir had grown sick of the priggish punctuality of his horological Frankenstein and had beaten it to death with a club.

Wisconsin was represented by exhibits in the Departments of Agriculture and of Education, and would have been heavily represented in the Department of Live Stock had it not been for the foot-and-mouth quarantine. Something about Wisconsin exhibits will be found in another part of this history.

The Wisconsin Building was dedicated on March 8, and Wisconsin Day was celebrated August 9. R. L. Donley, President of the Wisconsin Society, presided on the former occasion, and D. E. Bowe on the latter.

## CHAPTER LXVI

### NEVADA

**N**EVADA'S building faced the Marina and overlooked the Golden Gate and the Bay from a site directly north of Wisconsin's. It was a fine adaptation of classic forms, by F. H. DeLongchamps, an architect of Reno, who took full advantage of the marvelous view the site commanded by providing a broad veranda from which it could be enjoyed. Here foregathered some of the old "Comstockers" that had participated in the liveliest mining excitement the country ever saw, and who looked forward to a return of it as soon as the water was "pumped out of the lower levels." And in the meantime the Nevada exhibit in the Palace of Mines and Farms would have convinced anyone that the State had a great present and a great future as a precious metal producer, while the exhibit in the Palace of Agriculture was ample demonstration of agricultural capacity second to no similar area, once development has had an opportunity.

Nevada appropriated \$100,000 for participation at San Francisco, feeling a kinship with her neighbor State and desiring to help on the work that neighbor had undertaken; and feeling also that here was a grand opportunity to make herself and her resources known to the world in a more striking manner than had ever offered before. So, at a cost of some \$28,000 she erected her beautiful building for purely social purposes, that there might be a gathering place for Nevadans and the friends of Nevadans, and that she might be properly represented among the States of the Union; and put into the Palaces of Mines and Agriculture some of the most remarkable exhibits those Departments had to show.

And when you consider that the population of the great Silver State is only about 80,000 people, it is evident that an appropriation of \$100,000 is more per capita than any other State in the Union put up. On the other hand, Nevada had the money. Her per capita wealth is great, so that one is almost tempted to believe there are no poor people nor even reluctant taxpayers in Nevada. It amounts to \$5,238 while the average of the United States is but a little over \$1,965.

Thousands of visitors inquired daily at the Nevada Building about the resources and opportunities of the State, and there received attractive and convincing literature on the subject. The prospective settler was welcomed and supplied with all the information he could digest. As the subject of this information was quite close, many of the inquirers visited the State to see for themselves. The registration at the building was large.

The Board that had in charge the representation of Nevada at San Francisco consisted of Governor Emmet D. Boyle, former Lieut. Gov. Gilbert C. Ross, and Hon. George B. Thatcher, Attorney General. There was an honorary board consisting of A. L. Haight of Ely, C. P. Squires of Las Vegas, Fred Runyon of Rochester, Dr. J. J. Sullivan of Reno, and R. L. Douglass of Fallon. George T. Mills was Exposition Commissioner, and Frank L. Perrin, Secretary. Lloyd B. Patrick of the "Nevada Farmer" was in charge of the agricultural exhibit of the State, and his enthusiasm for the extension of Nevada agriculture made him an ideal agent in the propaganda for it. The famous mineral exhibit, in the Palace of Mines and Metallurgy, was in charge of Harry F. Price.

The Nevada Building was opened on February 22, with a typical western housewarming. Because of illness Governor Boyle could not be present, but a special train came down from Reno with former Lieut. Gov. Gilbert C. Ross and about 200 legislators and distinguished citizens. More than 500 Nevadans were present, although it had been announced as merely an informal "good time." The festivities lasted well into the evening. Addresses were made by Gilbert C. Ross, Colvin Brown representing President Moore, Patrick McCarn, Justice of the Supreme Court of Nevada, representing Governor Boyle, by Grant H. Smith of the Nevada Society of California and many others. There was music by an orchestra and there were some most enjoyable vocal solos. The Commission gave a reception and dance to the Nevada Society on June 3. Nevada Day was celebrated on July 7. There were large and enthusiastic gatherings of Californians and former Nevadans, as well as of those then residing in the State; and for a fine outpouring of western sentiment it was one of the notable events of the Exposition year. Mrs. J. W. Adams, wife of former Governor Adams of Nevada, was appointed hostess of the building, and Mrs. W. A. Massey, widow of Senator Massey, was in charge of the fine display of women's work which it contained.

*Social  
Affairs*

Governor Emmet Derby Boyle sounded the keynote of Pacific Coast solidarity by declaring that Nevada had as much interest in the upbuilding of California as California herself. Two former Governors, Jewett W.

Adams and Tasker L. Oddie, sat beside him on the platform and endorsed his statement with the heartiest applause.

The Chairman of the Day was William Woodburn, United States District Attorney for Nevada, who paid high tribute to California for the achievement that had taken visible form in the Exposition. Director Frank L. Brown was introduced, and presented Governor Boyle with a casket of Tower jewels, at the same time designating him as the proper functionary to commemorate his State by planting a white-pine tree on the Nevada site; a task that did not frighten the Governor at all, for he said as he went at it: "You don't have to tell me anything about a shovel; I'm a hard-rock miner."

In the course of the remarks that preceded the tree planting, Governor Boyle said:

"The wealth of the mining interests has drawn attention away from the fact that in Nevada there are now under cultivation 850,000 acres of agricultural land, and that the State has within its boundaries 500,000 head of the finest cattle in the world.

"I am proud and happy to say that Nevada contributed more money per capita to this Exposition than any other commonwealth under the flag. And to all of you former Nevadans I wish to say that the old State is awakening to a new birth and will some day invite you home again."

Other speakers were State Commissioner Arthur Arlett, representing Governor Johnson; Mayor Rolph, who declared it would be hard to find better neighbors anywhere than California and Nevada; and Dr. J. A. Haderle, President of the Nevada Society of California.



**THE MISSOURI BUILDING**



**THE VIRGINIA BUILDING**





## CHAPTER LXVII

### MISSOURI

**M**ISSOURI crowned her great exhibits in Agriculture, Horticulture, Mines and Metallurgy, Education and Live Stock by erecting one of the finest State buildings on the grounds, the "Missouri Home" as Missourians called it; calling it what it was meant to be. It faced the Avenue of the States just west of the Nevada and Wisconsin Buildings. The beautiful simplicity of its architecture, in a well-developed colonial style, attracted the notice of every visitor that passed that way. It was designed by a St. Louis architect, H. H. Hohenschild, and while it was finished in "travertine," it seemed in every aspect to tell of comfortable old Missouri farmhouses. Quite simple and unaffected in outline, it had in front one of those deep, spreading verandahs with tall columns, so dear to the South as "porticoes," whose roof, extending from the top of the second story, shaded the windows and the little balcony that projected from the second story level. When you stopped before it you almost expected to see a small darky coming around the corner of the building to hold your horse.

*Missouri's  
Homestead*

The building was quite large—64 feet by 123. It cost about \$30,000 to erect, without any furnishing. Its interior was open and spacious, and it is doubtful if there was anywhere on the grounds a building with a more comfortable and hospitable aspect.

The chambers of the second story were entered from the gallery running around the main hall, and consisted of living apartments for visiting members of the Commission and other distinguished guests. The building contained a kitchen and buffet. The portico was surmounted by the arms of the State, the roof by dormers and an octagonal cupola with a flagstaff.

The main features were the reception room and the library, the former 41 by 80 feet in extent, fitted with a small stage for lectures, music, or motion pictures. There were galleries for spectators at the second floor level, and the chamber had a beamed ceiling that carried out the colonial farmhouse idea with fine results. This room contained a well-stocked and well-con-

ducted information bureau. The library was handsomely furnished and its bookcases contained hundreds of volumes by Missouri authors.

Under Governor Hadley a Commission of two was appointed to visit San Francisco and select a site for the Missouri Building. John T. David and W. C. Black came out, and with the assistance of the Missouri-California Society they chose one of the most beautiful locations on the grounds, one with that view of the harbor and the Golden Gate which it shared with so many of the State buildings.

The permanent Commission to administer the affairs of Missouri at the Exposition, appointed by Governor Major, consisted of John L. McNatt of Aurora, Chairman; W. D. Smith of Princeton, Vice-Chairman; Norman M. Vaughan of St. Louis, Secretary; John A. Cunningham of Caruthersville, Treasurer; and W. A. Dallmeyer of Jefferson City.

The total appropriation of Missouri was about \$150,000, which covered the expenses of the site-selecting Commission.

The different Commissioners took particular charge of the exhibits in different departments—Norman M. Vaughan superintended the exhibits in the Department of Education, John A. Cunningham in Agriculture, John L. McNatt in Mines and Metallurgy, W. D. Smith in Horticulture, and W. A. Dallmeyer in Live Stock. These men were all experts in their specialties and knew where to put their hands on the best specimens in these lines.

The Missouri exhibits were all very successful as showings of excellence, except those in Live Stock, which were very unsatisfactory from the State's point of view because of the foot-and-mouth quarantine in California. There were some grand jacks, jennets, and saddle horses shown, but in the cloven-hoofed cattle nothing could be done. And this from an Exposition standpoint, as well as from a standpoint of State pride, was a great pity, for Missouri would have added heavily to the cattle events.

Social occasions at the Missouri Building were many and enjoyable. The dedication occurred on March 13. St. Louis Day was celebrated on May 1 with members of the Business Men's League of St. Louis and many former Missourians in attendance. G. A. Davidson, President of the Panama-California Exposition at San Diego, was present. Charles L. Talbert, Director of Streets and Sewers of St. Louis, was Chairman of the Day, and Director Frank L. Brown for the Exposition presented E. R. Kinsey, who represented Mayor Henry W. Kiel, with a commemorative bronze medal.

Missouri Day was celebrated on May 4, with Governor Elliott W. Major as Orator of the Day. He planted a Missouri elm, and received from President Moore a casket of Tower jewels. John L. McNatt, Chair-

man of the Missouri Commission, presided. There were addresses by State Commissioner Arthur Arlett and Edward Rainey, and there were delightful renditions of southern songs. The Governor's address had the real American flavor of democracy and the soil. "The log-cabin epoch in Missouri history," he said, "was its happiest period—the time of old-fashioned hospitality, when Jones walked across the field to Brown's place and sat up till bedtime, eating pumpkin pie. But we don't do so poorly to-day. Missouri produces an eighth of all the corn grown in the United States, and her 300,000 farmers bring forth crops to the annual value of \$750,000,000. The surplus poultry product alone exceeds in value the gold output of Arizona, Colorado, and California combined." There was a reception in the Missouri Building in the evening, and a banquet in honor of the Governor two days later. The speakers were: Vice-President R. B. Hale, of the Exposition; Chester H. Rowell, member of the California Commission; T. W. Van, of the St. Louis Business Men's League; Frank Burt, Director of Concessions and Admissions; Mayor James Rolph, Jr., and Governor Major.

*Human  
Relations*

On July 1 there was a reception by the Missouri Society of California; and one to Champ Clark on July 16. There was a reception to former Governor Folk on August 17, and one to former Governor Francis on September 18.

## CHAPTER LXVIII

### THE OLD DOMINION

**W**ASHINGTON'S home at Mount Vernon stood west of the Missouri Building—or at least a highly creditable copy of it did. Like the Pennsylvania and New Jersey Buildings, it brought into the Exposition intimate historic mementoes and the strong feeling of the political significance of America. The very quaintness of its colonial architecture took you out of the atmosphere of the year 1915, and translated you into the time and place of the Revolution. To hundreds and thousands of patriotic Americans it made Washington seem more real; especially when they saw personal effects of the Father of His Country that had been brought and installed there.

The act of the Virginia Legislature appropriating \$40,000 for participation at San Francisco specified that a building commemorative of Virginia's history be erected as a home and meeting place for Virginians visiting the Exposition. That involved, inevitably, erecting a building that would be commemorative of United States history too. The Commission consisted of Capt. W. W. Baker, Chairman, of Hallsboro, S. W. Holt of Newport News, and John T. Lewis of Clarksville. The Secretary to the Commission was Alexander Forward. The architect of the building was Mr. Charles K. Bryant, who devoted a great deal of time and labor to exhaustive studies and measurements of the original Mount Vernon, in order to make a faithful reproduction.

Even if the building had not presented a picture of the home of Washington it would have been a great attraction because of the relics of him it contained. These were the personal property of Miss Nannie Randolph Heth, of Washington, D. C., who brought them to the Exposition, and installed them in various rooms of the Virginia Building, where she acted as hostess throughout the Exposition season. In an upper-story room was the chief among these relics, the bed on which General Washington died. Near it was a table at which Martha Washington did her needlework. In other rooms were tables and pieces of furniture that had been used by Washington and his wife. There was a desk at which

*An Historic  
Memorial*

*Relics of  
Washington*



THE ILLINOIS BUILDING, CHICAGO DAY



the first President of the United States had worked, and a chest of drawers in which he had kept his papers.

A room was devoted to examples of the work done in the schools of Virginia, and some of it was remarkably clever. It seemed to indicate a very complete system of State education. Here too was a plan of the proposed George Washington Memorial.

One wing of the building, connected with the central portion by covered galleries, contained the kitchen and dining room, and the other was a copy of an old Virginia farmstead of colonial times.

Virginia's exhibits were confined to the one-farm demonstration in the Palace of Agriculture, and an account of it will be found in connection with that department.

The dedication of the building occurred on March 26. Beverly L. Hodghead, former Mayor of Berkeley and a Virginian by birth, was Chairman of the Day. Commissioner John T. Lewis delivered an eloquent address and promised to bring twenty-five Colonels in uniform for the celebration of Virginia Day. Mayor Rolph, who had been finding relatives everywhere he went among the nations and the States, said:

"Don't talk to me of your first families of Virginia! Those of you acquainted with the early history of this country will recall a beautiful young Indian girl named Pocahontas, daughter of Powhatan. She was some Virginia girl, was Pocahontas. You will recall also that she married a man named John Rolf. To them was born a son, Tom. And here I am—after many years."

Other speakers on this occasion were former Vice-President Fairbanks, Chester H. Rowell, William Bailey Lamar, and Director Thornwell Mullally, who, as a representative of the South, was charged with the duty of presenting the memorial bronze plaque.

The Virginia Building was the center of abounding hospitalities during Virginia Week, when Governor Carter Stuart visited the Exposition. He was escorted by the Richmond Light Infantry Blues, one of the famous military organizations of the country, and one that by its discipline and drill and general effectiveness ably represented the Old Dominion. Virginia Day was observed on July 8, when, in the presence of a concourse that covered the lawns out to the Avenue of the States, Governor Stuart planted an oak from Virginia soil. W. W. Baker, head of the Virginia Commission, was Chairman of the Day. Rev. Clifton Macon, of San Francisco, a native of Virginia, pronounced an invocation. President Moore presented Governor Stuart with a casket of Tower jewels, declaring his appreciation of the efficiency and loyalty of the Commission. Among the other speakers were



Judge Lamar, State Commissioner Chester Rowell, and Mr. Edward Rainey representing Mayor Rolph. A dress parade of the Blues followed the speeches, and it was a brilliant military function.

As a week, it was a great week. There were over two hundred in the Governor's party, and they had come clear across the continent. The President and Directors of the Exposition gave a reception and ball in the California Building in honor of the Governor of Virginia and the Governor of Nevada, on the evening of the former's arrival. On the evening of Virginia Day the Virginia Commission gave an open air ball attended by about a thousand people, who danced on a platform built between the wings of the building. In honor of the Richmond Blues the illumination of the Exposition was given an ultramarine tinge. The guests were received by Miss Nannie Randolph Heth, Miss Bettie Ellison, sister of Lieut. Gov. Ellison of Virginia, Mrs. James Ellis Tucker, Mrs. William Gwin, Mrs. Francis Carolan, Mrs. Bullington, wife of Colonel Bullington of Governor Stuart's staff, Capt. W. W. Baker of the Virginia Commission, and Major Newbill, U. S. A. The Daughters of the Confederacy were represented by all the chapters about San Francisco Bay. There were many entertainments for the Virginia visitors, who left San Francisco at the end of the round of festivities, outspoken in their praises of the Exposition and of the hospitality of the Californians.

## CHAPTER LXIX

### ILLINOIS

**T**HE Illinois Building came near being a temple to Abraham Lincoln. In a lesser degree it was a temple to all the illustrious sons of the State, but it was the memory of Lincoln particularly that was enshrined here, and it was the great President's image that was ever before the visitor's mind as he explored the large room containing the Lincoln collection.

The building stood directly westward of that of the City of New York, facing the Esplanade, and commanding the Bay view across the Avenue of the States. It was a large and well composed and solid looking structure, about 140 feet long by 100 deep, and three stories high. It had friezes of figures in relief over the principal entrances, and was ennobled with the names of great citizens of Illinois, in the frieze just under the level *Illinois* cornice. *Citizenship* It was erected at a cost of \$92,663, and the furnishings and fixtures and gardening and motion picture equipment and operation and miscellaneous expenses came to about \$43,000 more.

Illinois appropriated \$300,000 for participation at the Exposition and entrusted that participation to the following Commission: The Commissioner, His Excellency the Governor of Illinois, Hon. Edward F. Dunne, Springfield; Deputy Commissioners, Alfred N. Abbott, Morrison; Martin B. Bailey, Danville; W. O'R. Bradley, Galesburg; F. C. Campbell, Xenia; Charles H. Carmon, Forest; W. A. Compton, Macomb; George W. Crawford, Jonesboro; John C. Eastman, Chicago; N. Elmo Franklin, Lexington; Adolph Karpen, Chicago; Andrew M. Lawrence, Chicago; William McKinley, Chicago; John G. Oglesby, Elkhart; W. Duff Piercy, Mt. Vernon; David E. Shanahan, Chicago; Edward Tilden, Chicago; F. Jeff Tossey, Toledo; C. N. Wheeler, Chicago; Samuel Woolner, Jr., Peoria. Edward Tilden died on February 5, 1915, and was succeeded by his brother William A. Tilden.

The officers of the Commission were Adolph Karpen, Chairman; Andrew M. Lawrence, Vice-Chairman; John G. Oglesby, Secretary; Samuel Woolner, Jr., Treasurer. Mr. L. H. Sea was Historian to the Commission, having succeeded Mrs. Mary A. Logan, widow of Gen. John A. Logan. Mr. Guy

Cramer acted as Director of the building. The hostesses were members of the different Commissioners' families as they visited the Exposition. The architect of the Illinois Building was James A. Dibelka, State Architect of Illinois, and the plans were reviewed and approved by the Illinois State Art Commission.

Construction was begun with special ceremonies on June 30, 1914, and the building was formally opened on the Exposition's Opening Day, February 20, 1915. The dedication occurred on February 26, and some account of it will be found in the chapter dealing with State Building dedications.

Besides the room devoted to the Lincoln collection, and the chambers of the Commission, the lounge, rest rooms, and mailing room, the Illinois Building contained a fine assembly hall with equipment for motion picture projection, and a grand organ built for it by an Illinois organ manufacturing company. It was the Commission's aim to show in the motion pictures the wondrously beautiful systems of parks and boulevards that have been developed in Chicago and other cities of Illinois, the various cities themselves with their principal streets and buildings, the State institutions and their progress in recent years. Concerts were given twice a week on the great organ, and were one of the fine features of the participation and a valuable and beautiful contribution to the Exposition life.

In the Lincoln Memorial Exhibition of pictures, documents, letters, and relics Illinois contributed one of the most inspiring features of the Exposition. It was planned in chronological sequence, to form a sort of visual biography of the savior of the Union, and so intimate and realistic were some of these memorabilia that they seemed to restore his very presence.

*The Real Lincoln* The Lincoln Memorial Committee naturally wished the collection to be as complete as possible; but in view of the danger of fire and of possible loss in transit it was obvious that many persons would be unwilling to risk such irreplaceable treasures by lending them, so the Committee saw that it would be impossible to make a complete collection of actual letters and manuscripts, and decided to present them by means of photography. It was a fortunate decision. Many collectors who would not have risked the originals gladly permitted reproductions to be made, and this made it possible to present a larger collection than had ever been gathered for such a purpose before. So with expert knowledge of the field, the Committee drew upon such repositories as those of Robert T. Lincoln, F. H. Meserve, Ida M. Tarbell, "Collier's Weekly," and the Century Company, the Library of Congress, Miss Helen Nicolay, the Minnesota Historical Society, the Chicago Historical Society, the Grand Army of the Republic Memorial Association, C. F. Gunther, the Illinois State Historical Library and Society,



THE OHIO BUILDING



and many more. The trustees of the Library were authorized by the Legislature to lend articles, and many of the pictures and books shown belonged to this institution. The portrait of Lincoln, which formed one of the most conspicuous features of the exhibit, was loaned by Mrs. T. T. Eckert of Los Angeles. There were facsimiles of over 100 letters, and great pains were taken to make exact reproductions, even to the time-yellowed appearance of the paper. The collection was prepared and installed by Mrs. Jessie Palmer Weber of Springfield, daughter of Maj. Gen. John M. Palmer, former United States Senator and Governor of Illinois. Mrs. Weber was the librarian of the Illinois State Historical Society, which had direct charge of the exhibit, under the supervision of the Illinois Commission's Lincoln Memorial Committee, of which the Hon. N. Elmo Franklin of Lexington, a member of the State Senate, was the Chairman. The other members of the Committee were Charles H. Carmon, Charles N. Wheeler, John C. Eastman, and Alfred N. Abbott. Miss Georgia L. Osborne was assistant librarian in charge of the exhibit at the Exposition.

This was the only State exhibit in the Illinois Building. The central feature was the arrangement of eighteen flat wall cases containing the material that told the story of Lincoln's life. Above these cases were hung about forty portraits of Lincoln, his family, and associates.

Portraits, documents, pictures, letters, carried the visitor through a review of a great life. You saw Lincoln's law partners and his early associates; agreements, testaments, documents of all sorts in his own plain and precise handwriting. In that handwriting was his famous definition of democracy, "As I would not be a slave, so I would not be a master. *Spirit of Democracy* This expresses my idea of democracy—whatever differs from this, to the extent of the difference is no democracy." There was a cast of the famous Leonard Volke life mask of Lincoln. Finally you saw the sad memorials of the assassination, and pictures of the funeral train.

These things may not have constituted an exhaustive biography of the martyr President. Nothing could have done that. But they would have formed the most complete illustrations for one. And they were real. It was said that as many as 500 school children visited the Lincoln room in a single day.

Illinois' commercial and art exhibits were under their proper classification in the exhibit palaces. There would have been a great exhibit of Illinois live stock except for the quarantine. As it was, very fine shows of horses and poultry were made, and the Commission distributed some \$3,370 in prizes to owners of Illinois horses.

The Illinois Commission gave a reception to the Illinois Society of Cali-

fornia on the evening of June 4. Illinois Day at the Exposition was observed on July 24, in what sad circumstances we have elsewhere indicated. There was an Illinois Society reception at the building on September 23, and a reception to Senator L. Y. Sherman by the Commission on October 5. Chicago Day, postponed from July 27, on account of the "Eastland" disaster, was celebrated on October 9, the 44th anniversary of the Chicago fire, and Mayor Thompson was the guest of honor at a reception and ball in the evening. The Hon. Barratt O'Hara, Lieutenant Governor of Illinois, and Mrs. O'Hara, attended as representatives of the State.

## CHAPTER LXX

### OHIO

**T**HE Ohio Building, copied from the Ohio State Capitol at Columbus, reared its solid-looking bulk, with its broad Doric portico, on the Esplanade directly west of the building of Illinois. It was a substantial and pleasing structure, two stories high, 131 feet long and 80 feet deep, standing in spacious grounds, with well-arranged approaches, walls, and terraces. Inside you entered an imposing rotunda, from which opened reception rooms, rest rooms, and living rooms for the Governor of Ohio, the Directing Commissioner and his family, and the hostess and matron of the building. The rotunda contained busts of the Ohio former presidents: McKinley, Grant, Harrison, Hayes, Garfield, and Taft.

This building was constructed under acts of the Ohio Legislature, passed May 31, 1911, and January 28, 1914, appropriating \$2,000 and \$100,000, respectively, for participation. The original act prescribed that the Governor of Ohio be the Exposition Commissioner for Ohio, and the subsequent act provided that the Governor designate a Directing Commissioner, Deputy Commissioners, and other necessary assistants.

Governor Harmon appointed as such Commissioners, F. E. Myers of Ashland, John Uri Lloyd of Cincinnati, and R. E. McCarthy of Columbus; and on November 29, 1913, Governor Cox appointed D. B. Torpy of Marietta as Directing Commissioner. Albert Fretzinger of Dayton was selected as architect. The contract price for the building <sup>Ohio's</sup> Commission was \$43,980. Ground was broken on June 11, 1914, with appropriate ceremonies, in the presence of about 400 persons. A telegram of congratulation was received from Governor Cox. Later on he appointed Elbert H. Baker of Cleveland and John L. Shuff of Cincinnati Deputy Commissioners. Early in 1915, Governor Willis appointed Newton M. Miller of Columbus to succeed D. B. Torpy as Directing Commissioner; and Col. J. G. Battelle of Columbus, Charles Allen of Washington, and L. P. Bailey of Tacoma were appointed Deputy Commissioners, Mr. Shuff resigning. Sherman A. Cunco of Upper Sandusky was Secretary to the Commission.



The Ohio Building was completed January 4, 1915, and on February 25, 1915, in the presence of several thousand persons, it was dedicated. Hon. Ralph D. Cole of Findlay, representing Governor Willis, delivered the dedicatory address. Directing Commissioner Miller officiated.

The Ohio Building was the scene of some notable receptions and other social affairs. There was a reception and ball to the foreign and State commissions on July 2, a dance given by the Ohio Society to Columbus Day visitors on July 12, a reception and ball on August 19, a reception and ball to Governor and Mrs. Willis on October 5, and an Ohio Society dance on November 12.

Ohio Day, observed on October 6, was made memorable by the presence of Governor Willis, who in a stirring address advocated more energy about national preparedness. Clarence E. Baen, President of the Ohio Society of California, presided. Newton M. Miller made the opening address and welcomed the thousands of Ohio people that had turned out. Vice-President de Young of the Exposition presented Governor Willis with a casket of Tower jewels; and the affair wound up with an informal reception in the rotunda of the building.

Ohio had very fine exhibits in the Palaces of Agriculture, Food Products, Mines, Transportation, Liberal Arts, Fine Arts, Education, Machinery, and Manufactures.



**THE IDAHO BUILDING**



**THE MONTANA BUILDING**



## CHAPTER LXXI

### IDAHO

**T**HE Idaho Building was the only State building on the grounds that provided special accommodations for the school teachers of the State so that they could enjoy the Exposition in comfort and carry home to their charges its stimulating impressions. It faced the Marina just westward of the Virginia Building, and north of those of Utah and Ohio, and commanded the matchless Bay and mountain view. It was a simple structure in excellent taste, finished in "travertine," two stories high, with end pavilions, covering about 50 by 150 feet of ground. It contained a fine school display, including illustrations of vocational training and the products of manual training in the reform school.

*Took Care  
of Teachers*

Idaho has always felt strongly the community of interest it holds with Nevada, California, San Francisco, and the Pacific Coast in general. It cherishes the lively hope that some day a railroad will connect Boise directly with the Golden Gate. Hence it was eager to help in the great Exposition, and to exhibit its progress. The Legislature appropriated \$100,000 for the purpose, which, considering that there are but about 400,000 people in the State, was a very heavy contribution per capita, comparatively speaking.

Idaho had fine exhibits in Agriculture, Horticulture, and Mines and Metallurgy, which are described under those heads. These products of the soil and the mine were excellent, and made the visitor wonder why such a State was not more thickly settled. The last Federal census however showed over 100 per cent growth in Idaho's population, and in the single year preceding the Exposition the wheat yield had increased from 11,000,000-odd bushels to 16,000,000. Certainly Idaho had not been standing still.

The dedication occurred on March 25, with the usual ceremonies. Director Frank L. Brown bestowed the Exposition bronze plaque, and Jay A. Czizek, Executive Commissioner, received it for his State with expressions of pride in the association it commemorated; all which has been duly recited elsewhere.

Idaho Day, September 29, was an important episode in the relations between the two western States. Governor Moses Alexander planted a fir tree, incidentally, but his declarations about the future relations of California and Idaho were anything but incidental. "Here will be the great meeting place of the Occident and Orient. Why then should not the intermountain States subscribe to a covenant to help California and by the same token help themselves?" Vice-President de Young of the Exposition described the similarity of interest that binds the two communities, and presented Governor Alexander with a casket of Tower jewels. James H. Hawley, former Governor of Idaho, was among the speakers. Others participating in the ceremonies were Congressman Julius Kahn, Vice-President I. W. Hellman, Jr., of the Exposition, Judge William Bailey Lamar, Director Rudolph J. Taussig, and Marshall Stimson of the State Commission.

The Idaho Commission consisted of Timothy Regan, of Boise; Harry L. Day, of Wallace; and Jay A. Czizek, of Warren, a well-known mining man of the Northwest, who was also Commissioner of Labor, Immigration, and Statistics, of his State, and so was excellently qualified to represent it as Executive Commissioner at San Francisco throughout the Exposition year.

## CHAPTER LXXII

### MONTANA

THE Montana Building, except for the superiority of its architecture, looked as though it might have been the center of some important agricultural enterprise. Between its extended wings were a gallery and a broad veranda, and the fine entrances opened into an interior that in scale and spaciousness suggested the comfortable interior of some prosperous western ranch house. It stood next the Idaho Building, facing the Marina, and so helped emphasize the impression made by the Rocky Mountain States. It was a two-story structure, covering about 50 by 100 feet of ground, and it commanded the superb view of Bay and hills common to all these sites. By many persons this structure, with its comfortable furnishings, was considered the most homelike of all the State buildings. Pictures of typical Montana scenes covered the walls and gave *Comfortable Home* comfort to homesick visitors from the Rockies. The reading table held a full list of Montana dailies, and an additional file had practically all the weekly papers. On the information desk was well-composed literature on all sections of the State.

Montana made a strong showing in Agriculture and in Horticulture, as well as in Mines and Metallurgy. The Commission laid the main emphasis on the products of the soil, with the result that the grain exhibits in the Palace of Agriculture were something quite exceptional, while the apple exhibit in the Palace of Horticulture was one of the most striking in the whole Exposition.

Governor S. V. Stewart gave the initial impulse to the Montana participation by appointing a Commission, even before there was an appropriation to carry out the work. This Commission consisted of David Hilger of Lewistown, F. L. Lusk of Missoula, and Frank A. Hazelbaker of Dillon. Hilger was elected Chairman, and Hazelbaker Directing Commissioner and Secretary, and the latter was on the ground at San Francisco and represented Montana and the Montana exhibitors throughout the season, although the other Commissioners attended the Exposition at different times. William C. Rae, State Treasurer of Montana, served

as Treasurer of the Commission. The architect of the building was C. C. Nuese.

Although the Legislature did not convene for a year after the appointment of the Commission, and there were no funds to do anything with, the Commissioners were patriotic and determined, and immediately busied themselves raising money by popular subscription and the sale of Exposition souvenirs throughout their State. This stimulated general interest in the Exposition, as the undertaking had a great deal of press publicity. It was encouraged and assisted by the Exposition's Division of Exploitation, as all such enterprises were at this time. Such a strong sentiment was generated in favor of adequate representation of the third largest State in the Union territorially, that when the Legislature convened at Helena in January, 1915, its first act was an appropriation granting the Commission \$50,000. This, with \$12,000 raised through the Commission's own efforts, gave about \$62,000 to go upon.

*Patriotic  
Efforts*

Compared to the appropriations of some of the States, the amount was modest; but Montana made a really impressive showing, especially in grains, and the exhibit of trophies she had in her booth in the Palace of Agriculture was convincing evidence of quality. In fact her exhibits were among the most imposing to be found among the palaces. Hazelbaker had served as Superintendent of Agriculture at the Montana State Fair, and knew where the best material for exhibit purposes was to be found. Individual and community exhibits were encouraged, and thus a wealth of products was procured, from all sections. Some of the best of the material came from parts of Montana's thirty-million-acre agricultural domain which a few years ago were rough prairie.

The Montana Building was dedicated on March 31, as we have recorded. Montana Apple Day was celebrated on November 20, when Commissioner Hazelbaker distributed tons of the luscious fruit at the Montana booth in the Palace of Horticulture.



**"HOMWOOD"**



**ENTRANCE HALL, MARYLAND BUILDING**





## CHAPTER LXXIII

### MARYLAND

**I**F the ghost of Charles Carroll of Homewood, with the ghosts of his bell-crowned hat and tasseled cane, had strolled along the Avenue of the States some night when the gates had closed and only a few lights burned, and had turned in at the familiar door, he might have thought that somebody had brought in some interesting old things in his absence, but that otherwise his own home was his own home still. In the front hall he would have seen a Lord Baltimore sofa and heard the dignified, one-second ticking of a tall Colonial clock. He might have stood his "topper" on the quaint writing desk, and eased his stock at the mirror above the old scroll console; and then he might have passed into the dining room, tucked his cane under his arm, helped himself to a little tea or some-  
*Right at Home*  
thing from the old sideboard, wiped his lips with a lace-edged handkerchief, muttered, "Gad, that's good stuff! Haven't had any of that since I died," and looked about with satisfaction on dim silver and cool crystal and fine china and tasteful chintz hangings, and felt himself in Maryland once more.

For the very flavor and perfume of Colonial days haunted the walls of "Homewood," where it stood on the Avenue of the States just westward of Mount Vernon and south of the Montana Building. The bricks looked as though they had weathered a hundred Winters, the blinds at the windows as though they had shut out the too-bright light of southern Summers long before the War of 1812. There were prim, spindling, iron railings either side the broad stairs, and a quaint old knocker on the paneled door under the old fanlight.

This was a home, the home of Maryland at the Exposition; a copy of the residence that old Carroll of Carrollton, last surviving signer of the Declaration of Independence, built for his son Charles Carroll just outside of Baltimore—or it was outside when it was built. Today the real "Homewood" is on Charles Street, well within the City of Monuments, and belongs to Johns Hopkins University.

"Homewood" at the Exposition must have been a faithful reproduction

of the original, for no other State building had more of that elusive quality we call "atmosphere," or of that air of being just what it was appointed to represent. It was after a visit to "Homewood" that a little girl said a trip among the State buildings was "like going into nice people's houses." What Maryland brought to the Exposition was herself; her historic past, her character as a State, the souvenirs of her great place among the Thirteen Colonies that were the foundation of the Union. The building was filled with them; letters, prints, documents.

*There in Spirit* The participation of Maryland was distinctly patriotic and national, and was largely owing to the Merchants' and Manufacturers' Association, the largest commercial organization in the State, which took up the project after one bill for participation had been vetoed. The result was that the January, 1914, session of the Maryland General Assembly passed a bill providing for an appropriation of \$75,000 for this object, which was signed by Governor Goldsborough; who, by the way, had once been a resident of San Francisco. The Commission, named in May, 1914, was composed as follows: His Excellency Hon. Phillips Lee Goldsborough (ex-officio); Roberdeau A. McCormick of Baltimore County, Chairman; Charles A. Andrew of Harford County; Henry F. Baker of Baltimore County; William W. Beck of Kent County; Carville D. Benson of Baltimore County; William A. Boykin of Baltimore County; Peter J. Campbell of Baltimore City; William B. Clarke of Baltimore City; Harvey L. Cooper of Caroline County; Andrew J. Cummings of Montgomery County; Edmund S. Dickey of Baltimore City; Robert F. Duer of Somerset County; Samuel A. Graham of Wicomico County; Edward M. Hammond of Howard County; J. Ferdinand Hayward of Baltimore City; George W. Hyde of Baltimore City; J. H. Mason Knox, Jr., of Baltimore City; David G. McIntosh, Jr., of Baltimore County; Seymour Mandelbaum of Baltimore City; Walter W. Preston of Harford County; Jesse D. Price of Wicomico County; J. C. Roulette of Washington County; Harvey J. Speicher of Garrett County; James McC. Trippe of Baltimore City; and Murray Vandiver of Harford County.

Andrew J. Cummings was Resident Commissioner at the Maryland Building, Frederick H. Gottlieb was Musical Director to the Commission, Mrs. Hester Dorsey Richardson was Historical Director and the Secretary was Robert F. Beacham. The hostess was Miss Elizabeth Tilghman Hemsley. The architect of the building was Douglas H. Thomas, Jr. A Maryland geological exhibit was arranged by Dr. William Bullock Clark, State Geologist of Maryland and Professor of Geology in Johns Hopkins University. The Maryland Social Economy exhibit was provided by a special committee consisting of John Daniels,

*Typical Displays*

Dr. H. J. Mason and George L. Jones. As for the tangible furnishings that would have so comforted our hypothetical ghost, he might have thanked the House Furnishing Committee: Mrs. Henry T. Baker, Mrs. James McC. Trippe, and the Misses Elizabeth Hemsley and Virginia Rose Duer.

The Historical Director arranged the historical displays and they were of fascinating interest. They represented important figures in Maryland history, their acts, their homes, their lives, and the great events they influenced, from the planting of the cross by the first settlers in the grant, in March 1634, to the bombardment of Fort McHenry and the writing of the "Star Spangled Banner."

Certain leading facts were emphasized, such as the Act of Toleration of 1649, the fact that it was Washington's Maryland aide, Lieut. Col. Tench Tilghman, who carried the news of the surrender of Yorktown to the Congress at Philadelphia; that it was in Maryland that the treaty of peace was ratified, and that it was in Maryland that Washington resigned his commission as Commander-in-Chief of the American Army.

The two rooms devoted to the historical collection were historically furnished. That in which the six (successive) Lords Baltimore and the early English colonists were portrayed contained some of the Jacobean furniture the settlers brought with them. In the room illustrating the period of the Revolution and the War of 1812 the furniture was of a later day and included various drawing-room pieces of Chippendale, Hepplewhite and Sheraton. On the walls of the various rooms were prints of Baltimore in early days, pictures of hunting scenes, and portraits.

It would be impossible to list here all the souvenirs of Maryland history the building contained. They made a catalogue of 36 pages. We may note but a few. There was a portrait of the Signer, "Carroll of Carrollton," from the original in the State House at Annapolis. No wonder he survived all the other signers; he lived to be 95. Another Signer whose portrait was here was Samuel Chase, Associate Justice of the United States Supreme Court. Another was William Paca. There was Cecilius Calvert, the second Lord Baltimore, and first Proprietary of Maryland, and Leonard Calvert, his brother and the first Governor of the Colony, who brought over the first settlers in the "Ark" and the "Dove," sailing from Gravesend in October, 1633. There were Edgar Allan Poe and Francis Scott Key, and James Ryder Randall who wrote "Maryland, My Maryland." There was a portrait of Charles I, who made the grant to Calvert, and of Queen Henrietta Maria, after whom Maryland was named.

In the room with the geological exhibit was a real milestone from the

*Grand  
Traditions*

real Mason and Dixon's line, and an original "Crown-stone" used for marking every fifth mile on that line.

There were some specimens of Maryland silver coinage, and a facsimile of the oldest newspaper in the Colony, the Maryland Gazette, published in 1727. And there was Washington's official letter to the Governor of the State announcing the victory at Yorktown. These things were from the State House at Annapolis. In frames were some rare State documents, lists of names of the original colonists, and similar exhibits. The Act "for erecting a pryson in this province" is dated 1662, and calls attention to the fact that Maryland got along without a jail for 28 years; but she came to it at last.

So it went, through family pedigrees, coats of arms, old sundials, book-plates; photographs of colonial church silver and other ecclesiastical objects. The colored prints and engravings of scenes about Baltimore were there by dozens. Everything had its association and historic lesson, most valuable to any citizen interested in the early stages of his country's development and

*Vital* the origin of its institutions. But there was also much of modern  
*Labors* interest in the Social Economy exhibit, which showed results of the Baltimore Social Survey, of the collection of social and civic data on the plan of the small units of the Federal census instead of wider areas in which detail is lost in generalities, of the organization for civic betterment, of the work of the Woman's Civic League of Baltimore, and demonstrations of the way in which Baltimore has attacked and minimized the vagrancy problem. The Maryland Building was dedicated on March 20. It was the scene of a brilliant reception and ball to Governor and Mrs. Phillips Lee Goldsborough on the evening of May 17, and of the ceremonies celebrating Maryland Day on May 19. The Governor's staff made a brave show, and with the escort of United States Cavalry and a battalion of Marines the affair had quite a military aspect. Resident-Commissioner Cummings introduced R. A. McCormick, Chairman of the Maryland Commission, who presided. Addresses were made by Vice-President R. B. Hale of the Exposition, by Governor Goldsborough, by Mayor Rolph, by Marshall Stimson of the State Commission, representing Governor Johnston, by Judge T. J. C. Williams of the Baltimore "Sun," and by Director Henry T. Scott, President of the Maryland Society of California. Governor Goldsborough planted a white oak from Maryland, and an informal reception followed the ceremonies. At night, the Governor of Maryland, and the Maryland delegation, were the guests of Director Henry T. Scott at a banquet at the St. Francis.



THE WASHINGTON BUILDING



THE UTAH BUILDING

1

## CHAPTER LXXIV

### WASHINGTON

**T**HE Washington Building stood just south of the Maryland Building, and was one of those facing the Federal Concourse, the little circular plaza at the junction of the Esplanade, the Olympian Way, and the Avenue of the Nations.

It was a stately edifice, in the style of the French Renaissance, with composite columns, semicircular porticos at the ends, and an ornate cresting above the walls. Eagles modeled in "travertine" perched on half-globes, above the east and west pavilions. The building cost about \$50,000 to complete, and was quite large, covering a space of 80 by 192 feet.

The central space, inside, was open to the roof, and surrounded by a second-story gallery supported on Doric columns. This whole space was flooded with light that came through amber glass overhead, and was filled with a magnificent display of Washington products of field, and orchard, and mine, so imposingly arrayed that it gave the impression of the abundance of a world. A tall column with spirals of apples about it was continually revolving in the center. The Washington mines, educational, scenic, and fine-art exhibits, and duplications of some of her exhibits in Agriculture, Horticulture, and Forestry, were parts of this display. There were shingles and timber, dairy scenes, canned milk, and maps. Two big milk cans holding 2,788 gallons showed the product of a Washington acre of alfalfa; and 837 pounds of butter that sold for \$276 was the yield of another such acre. The whole demonstration was strengthened and bound together by a lecture series illustrated by motion pictures on the industries, resources, and opportunities offered by the State. For Washington, occupying the northwest corner of the United States, with an area of 69,127 square miles, still sparsely settled, wanted home seekers, settlers, tourists, and capital, and seized the opportunity offered by the Exposition to make that fact known to the world. The pictures portrayed the lumber industry from the log to the finished product, the fishing industry from the hatchery to the cannery, dairying, and all the other phases of agriculture, the cities of Seattle, Spokane, and Tacoma, and some of

*Alfalfa  
and Milk*



the State's magnificent scenery: its wonderful mountains, forests, and harbors.

The Washington Legislature that convened in the spring of 1913 appropriated \$175,000 for participation at San Francisco and in June of that year Governor Lister appointed the Commission, consisting of Messrs. John Schram of Seattle, President; Huber Rasher of Spokane, Mrs. W. A. Holzheimer of Seattle, Frank L. Hale of Tacoma, and Mrs. H. W. Allen of Spokane. The Executive Commissioner was Charles G. Heifner of Seattle, and Lewis W. Clark of Everett was the Commission's Secretary. The architect of the Washington building was A. F. Heide of San Francisco, formerly of Seattle.

The Commission took space in the Palaces of Agriculture, Horticulture, and Food Products, and in the Palace of Agriculture it supplemented its exhibit with one in forestry. Descriptions of these will be found in the part of the history dealing with the exhibit departments. The State was represented in the Palace of Transportation by a highway and good-roads exhibit, and by the stuffed ox-team and prairie schooner of the pioneer Ezra Meeker, who was in charge of them himself. The Commission appropriated \$10,000 for a representation of the State's live-stock industry, and twenty carloads of stock were sent down. This exhibit was especially strong in the dairy cattle, inasmuch as dairying has had a great development in Washington, where the fields are green the year around. The State was also well represented in the Poultry Show.

Some brilliant social functions occurred at the Washington Building, beginning with the official dedication on March 4. John Schram, head of the Washington Commission, was President of the Day on that occasion and Director Frank L. Brown presented him with the Exposition commemorative bronze plaque. Other speakers were Judge Lamar, State Commissioner Chester H. Rowell, Hon. H. R. Clise representing Governor Lister, and C. W. Wright, Vice-President of the Washington Society of California. Mrs. T. M. Reed, President of the Washington Society of California, was present and helped do the honors of the Washington Building, with Mrs. H. W. Allen of Spokane and Mrs. W. A. Holzheimer of Seattle. Mrs. Edgar R. Barrow sang.

Some of the other notable events occurring at Washington's Exposition home were Salmon Day, on March 12, Spokane Day, May 25, an evening reception in honor of Chief Stallsmith, head of the Department of Agriculture, on May 28, Walla Walla Day with a dance and reception on September 30, Washington State Day on October 1, Seattle and Tacoma Day, with an outdoor dance, on October 2.

## CHAPTER LXXV

### UTAH

THE Utah Building housed two typical displays that were important and of extraordinary interest. One was a model of a coal mine, uncovered to show the workings, and the other a model of the Utah Copper Mine at Bingham; the largest individual copper producer in the world. These occupied the end wings of the building and were very large and imposing as well as instructive. The coal mine was on the second floor. The copper mountain extended through the height of two floors.

The coal mine was an open-face model, a mine with the lid off, so you could see just what went on within. The most advanced methods of extraction were shown, and the fact that the business was so highly organized and expertly conducted in Utah was important to the country in view of the immense deposits the State contains. The model lent credibility to the exhibit of Utah coal in the Palace of Mines and Metallurgy, a tall obelisk made of five great blocks, as large as could be taken out of the mine entries or shipped on cars. This obelisk, in the Palace, was 30 feet high. It was furnished and installed by five Utah coal companies, the Utah Fuel, the Black Hawk Coal, the Spring Canyon Coal, the Standard Coal, and the Independent Coal and Coke. One purpose of the model mine in the Utah Building was to illustrate the tremendous size of the Utah coal veins, some of which are 40 feet thick.

The copper mine was even more interesting. It showed civilization eating up a mountain for the copper in it. The workings were entirely open, and consisted of a series of long terraces running around the mountain side with railroad tracks laid on them for hauling away this valuable spoil. The actual tearing down of the mountain, proceeding by the eating into it of the terraces, was accomplished by steam shovels much like those used at Panama. They took everything. You could stand and watch them scoop up a shovel of ore and earth, turn with it, and dump it into a flat car to be hauled away, and you could see the little train in operation; and you could also see that if the copper in that mountain held out the mountain would not.

In addition to these models there were sculptures and other works of art by Utah artists, and the building contained grain displays, rock-salt displays, and some interesting relics of the Hopi Indians, loaned by the University of Utah Archæological Museum.

The Utah Building was directly west of that of Ohio, and faced upon the Federal Concourse, where the Avenue of Nations, the Esplanade, and the Olympian Way met. Its architectural style was a modification of the classic, with the Corinthian order predominating. Utah plaster was used exclusively for the exterior finish. In fact Utah plaster was used in the manufacture of the "travertine" that characterized the whole Exposition. The architects of the Utah Building were Cannon & Fetzner of Salt Lake City. The cost of the State's participation came to nearly \$75,000, part of which was contributed by private persons.

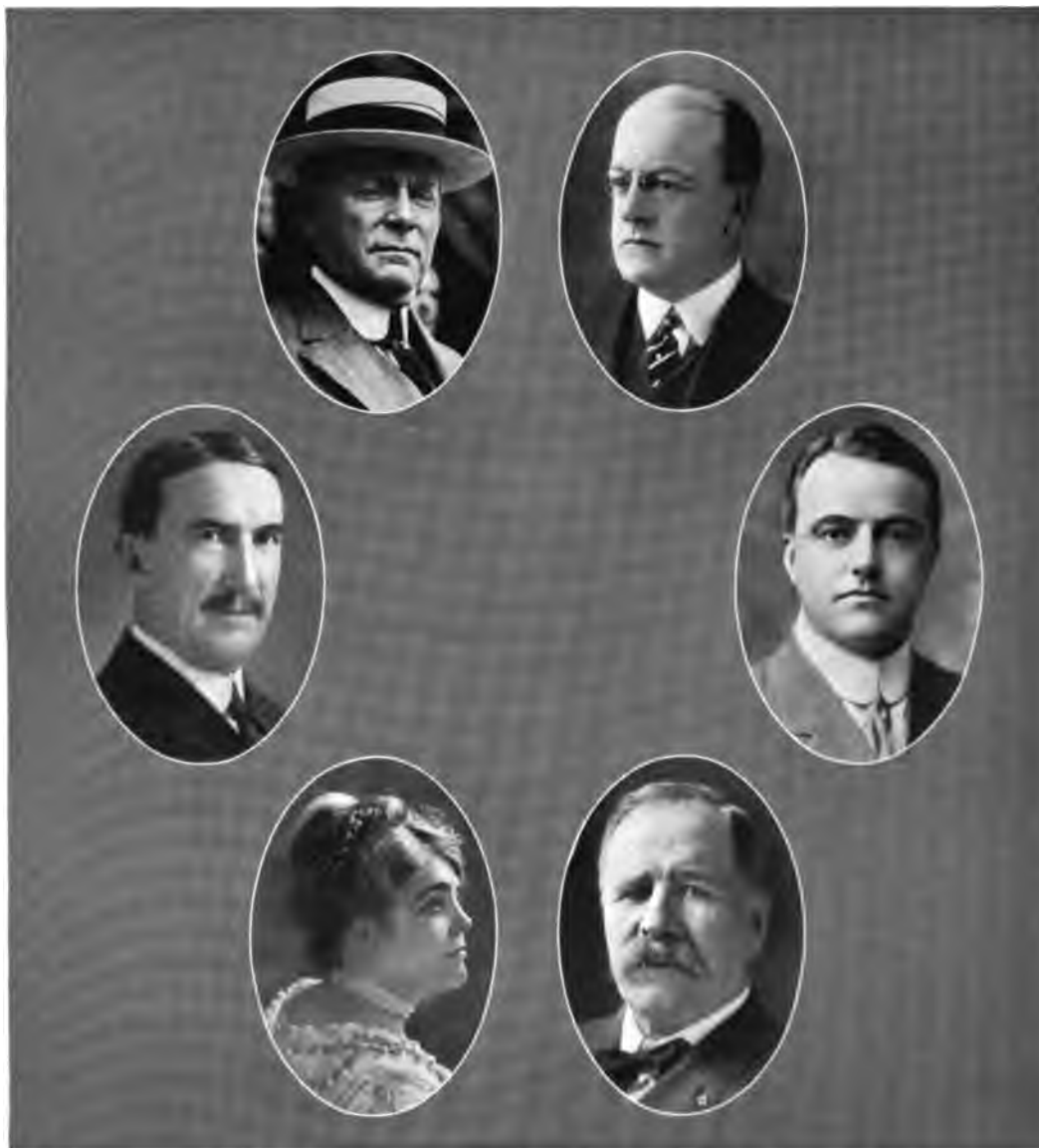
Governor Spry was among the first of the governors outside of California to give substantial support and recognition to the Exposition, and he continued so to support it throughout. As President of Utah's Commission he gave his direct personal attention to the work of preparing a proper and adequate showing of his State at San Francisco, and the contributions of private funds that made such a fine demonstration possible were largely due to his efforts. For Utah had some exceptionally fine exhibits in the Palaces of Horticulture, Mines and Metallurgy, and Education.

*An Active  
Friend*

The Commission, as named in August 1913, consisted of the Governor; Glen Miller, Treasurer; George Austin, John Q. Critchlow, J. William Knight, G. B. Pfoutz, H. M. Rowe, D. S. Spencer, and Prof. Lewis A. Merrill. The last named was Vice-President of the Commission until his death on June 1, 1915, and much credit is due him for his faithful and expert services. During the period of construction he made repeated trips to the Exposition without cost to his State, and his rare technical attainments were of the highest value in selection and preparation. In addition, Utah had three Directors of Exhibits: F. W. Reynolds, for Education, J. Edward Taylor, for Horticulture, and John T. Caine, III, for Live Stock. A. G. Mackenzie was Secretary to the Commission, and Miss Mae Lail was the Assistant Secretary.

All the members of the Commission visited the Exposition at various times, and Commissioners Spencer, Pfoutz, and Miller served at different periods as Resident Commissioners.

The site of the building was selected by Governor Spry in 1913. The building was dedicated on April 12, 1915. There was a reception to Governor Spry on July 22. Utah Day was celebrated on July 24, 1915; and



**AMERICAN COMMISSIONERS**

**NORMAN E. MACK**  
New York

**MORTON L. FOUQUET**  
New York City

**GOV. LOUIS B. HANNA**  
North Dakota

**GOV. FRANK B. WILLIS**  
Ohio

**MRS. FRED E. SUTTON**  
Oklahoma

**O. M. CLARK**  
Oregon



officers of the Exposition, Governor Spry and his military staff, the Salt Lake High School Cadet Corps of 400 members, and the Ogden Tabernacle Choir of 200 voices, participated in the affair.

The Tabernacle Choir had made but two previous trips outside the State of Utah, and the people of the State raised a fund of some \$20,000 to send this famous organization to the Exposition. With it came Miss Lucy Emma Gates, prima-donna soprano of the Royal Opera in Berlin and Cassel, Germany. Prof. John J. McClellan of the Salt Lake Tabernacle, and Samuel F. Whitaker of the Ogden Tabernacle were the organ-  
*Tabernacle Music*  
ists, and Leon Hoffmeister, baritone, of New York and Boston, was one of the soloists. The organization gave four concerts in Festival Hall.

Colorado Day was celebrated at the Utah building, by invitation of the Utah Commission, on August 2.

1. The first step in the process of creating a new product is to identify a market need. This involves conducting market research to understand the current market landscape, identify gaps, and determine the target audience. Once a market need is identified, the next step is to develop a concept that addresses this need. This concept should be innovative, feasible, and profitable. The concept is then refined through a series of iterations, involving feedback from potential customers and stakeholders. Once the concept is finalized, the next step is to develop a business plan. This plan outlines the financial aspects of the product, including the costs of production, distribution, and marketing, as well as the expected revenue and profit. The business plan is then used to secure funding from investors or lenders. Once funding is secured, the next step is to develop a prototype of the product. This prototype is used to test the concept and gather feedback from potential customers. The final step in the process is to launch the product into the market. This involves developing a marketing strategy to promote the product and build brand awareness. The product is then distributed through various channels, and the company monitors its performance in the market.

graceful in aspect, it showed long, flat walls that you knew were to shut out the tropical heat. The windows were grills of translucent shell, and most of them were set in continuous rows, high up in the shade of the broad eaves. The roofs were low in pitch and covered with red tile. The structure was mainly one story in height, although the front portion containing the administrative headquarters was two. From this wings stretched backward 40 feet broad and 248 feet long, bending at right angles, enclosing a *patio*, and meeting at the conservatory of orchids.

The object of the building was to supply space for exhibits and sales, and to show the great variety and beauty of Philippine building material in actual use. It cost \$63,850.

Before the porch were two ancient brass cannon looking about as effective as flintlock shotguns. Within were two small guns taken from the Moros in Mindanao, just so they wouldn't hurt anybody with them.

The porch was especially handsome, for it was upheld by sixteen natural columns of *palma brava*; peeled trunks, polished, and looking like pillars of solid mahogany. All the interior finish was of Philippine hardwoods, of which thirteen species had been used. The Director's office was paneled in the exquisite red *narra*, the office floors were of *yacal*, *lumbayao*, and *apitong*, the stairway leading to the second story was of *tindalo*, and the lobby and general offices were finished in wine-red *lauan*. The walls generally were covered with the woven bamboo fabric known as *sawali*, used extensively in house finishing; and a charming wall covering it was. The designer of the building was G. C. Fenhagen, consulting architect to the Philippine Government at Manila, and he succeeded in making a remarkable transposition of forms and material. The place had atmosphere. It got at you from the very furnishings in the big reception hall. The floor of this spacious chamber was of great hardwood planks of red and yellow *narra*, the Philippine mahogany, only lacking the polish from generations of the bare feet of native servants to give it the mirrorlike surface of the floors of a Philippine mansion. In the center was a mammoth table, the top made from a single slab of hardwood. There was a piano of red *narra*, very handsome. Here and there were the native "peacock" chairs, cunningly woven from the native *bajuco*, or rattan, some of it dyed to make decorative patterns; chairs for princesses, chairs whose flaring backs made frames for those that sat in them.

A Striking  
Interior

The building showed a whole broad field of industrial resource, and illustrated a good bit of the life of the Filipino peoples, for here were the products of their arts and crafts in abundance, and artisans making more. Household industries, such as hat manufacture, lace making, embroidering,



weaving of mats and textiles, making of furniture, and of artistic things, like the *lampshades*, from the translucent shell of Capiz province, the shell with which the windows were "glazed," were all represented. Twenty-seven provinces sent exhibits. Many of these were in the exhibit palaces, but there was a bewildering variety in the building. As the alert young Filipino attendants showed you about you realized the exotic and romantic nature of the displays, for these people and these things came from the land of betel nut chewers you had read about in your youth, and here were the curiously carved brass boxes in which they kept the nuts and lime for this peculiar brand of spearmint—boxes of fine brass with hinged lids, carved in patterns you never saw before, although you might think all the designs of which the human mind was capable had long been used for decorating things in your own country. These came from the land of the Moros, and there was other brass work with them that indicated a high degree of art and skill. There were Dato hats of blue and silver, and hats of all sorts that can be woven from bamboo or rattan; no two alike, and some of the weaving finer than the texture of a good "Panama." There were trays of the beautiful *laminam*, of Philippine ebony polished like metal, and there were other pieces of woodwork showing the finest carving and inlay effects. There were mother-of-pearl for ornament and service, *taclobo* shells big enough for punch bowls, rude carved figures from some of the mountain tribes not yet brought within the sphere of civilized influence. These, and the arms, were in the nature of ethnological exhibits. The arms were the weapons of the under side of the world, just such weapons perhaps as slew Magellan in these islands. There were crooked kris, bolos, savage-looking head axes, spears, and shields.

To the left of the main entrance was a sales department where commercial products of the islands could be had at their best. Filipino women in this quarter were weaving *piña*, or pineapple cloth, and *jusi* cloth, making lace, and scarfs, and embroidering linens.

In the west wing of the building were picture galleries, and here were the ethnological cases, and the display of the Library Department. The galleries were filled with curious photographs, showing what opportunities the islands held both to the settler, the investor, and the tourist. Fourteen transparencies showed the government printing plant. There were reports and periodicals, and there were electrotypes, color plates, and prints, demonstrating mastery of the printing art.

Of the greatest interest were the displays of the Philippine Library in Manila, and the most interesting part of them was the section devoted to *Philippiana*. This division in the Manila Library contains something over



**THE INDIANA BUILDING**



**THE PHILIPPINES BUILDING**



20,000 volumes, a large number of which were purchased from an old tobacco firm with its main office in Barcelona. The selection was arranged under the supervision of Dr. James A. Robertson, Librarian of the Manila Library, and was intended to exhibit something of the history of the islands, and the culture of the people as expressed in their literature.

On the wall were photographs of 120 title pages of rare books owned by the Library, which, because of their value, could not be brought to San Francisco. One was of the famous history of Great China, by Juan Gonzalez de Mendoza, the Augustinian friar, first published at Rome in 1585, the first book published in Europe containing Chinese characters. Another photograph represented "De Mollucis Insulis," which was printed at Cologne in 1523 and contained the first published account of the first circumnavigation of the globe. Among the actual volumes in the Philippine Pavilion were five editions of Mendoza's history, and some very interesting looking volumes by and about Dr. José Rizal, renowned as the greatest Malay of historic times. He was a famous oculist, but in addition wrote successful novels and poems and political essays, and was a sculptor and a linguist. Then there was an exhibit of the literary work of living Filipinos, consisting of novels, historical, scientific, and ecclesiastical works, and volumes on jurisprudence. There were dictionaries of the Philippine dialects, and copies of the Gospels translated into the various languages spoken in the islands. Some ancient Filipino writings were exhibited, antedating the Spanish conquest. The book binding was highly artistic, and the whole exhibit said much for the ancient culture of the Filipinos.

The public improvements carried to successful conclusion during the American occupancy were illustrated under the supervision of the Bureau of Public Works. The display consisted of transparencies, maps, and photographs showing public buildings, roads, bridges, artesian wells, and irrigation projects representing an expenditure of \$35,000,000 in about twelve years covering the active operation of the Bureau.

Notwithstanding these important and significant things, the first thing most visitors wished to see was the orchid conservatory. And no wonder. It housed one of the greatest collections of orchids ever assembled in one place. There were over 2,000 plants, representing more than 50 varieties. The great greenhouse was packed with orchids. It was like rolling in them, or pouring pearls over yourself, or dusting yourself with gold, or bathing in cream, or doing something equally barbaric and sumptuous. They were there in all shapes and colors, and thriving, for they had been sent over in April, 1914, to get acclimated and begin to blossom in place, which they did, abundantly, for at no time were less than a

*Wilderness  
of Orchids*

third of them in bloom. Some hid modestly in little green hollows, others nodded at you on long, swaying stems. Some of the denizens of this fairy bower bloomed for months, and others perished in a few hours. Some exhaled a rare perfume. Their names were like the denominations of large bank notes: expensive and not to be taken in vain.

These vegetable aristocrats had to be gathered and established on long timbers a year before shipment. When taken from the timbers they were planted in the baskets in which they were shown. The baskets were nailed to long planks, taken aboard army transports, and put in just the right part of the ship, where the temperature was exactly 70 degrees. They cost egregiously, even in Manila (special excursions were sent into far jungles of Luzon for some), and their value doubled when they got into blossom at the Exposition. But there were few things in the grounds that gave more people keener delight.

If any feature of the Philippine participation did, it was the Philippine Constabulary Band. This was a superbly trained organization of ninety musicians, under command of Lieut. Col. R. W. Jones, and under the musical direction of Capt. Walter Howard Loving, and in parades and at the balls and receptions in the California Building as well as at the Philippine Building itself, it won the admiration of music lovers and became one of the favorite bands of the Exposition. With the Constabulary Band working in one end of the great California Building ball room and the Marine Band alternating from the other, devotees of the dance enjoyed such spirited music as they rarely heard anywhere else. This organization was employed by the Exposition itself on 122 different days.

The Philippine Legislature appropriated \$250,000 for the participation of the islands, and also provided that provincial and municipal governments might make appropriations of their own for provincial exhibits as integral parts of the main display. These small governmental units did not make appropriations, but under authority of an executive order they did purchase exhibits and consigned them to the Commission, twenty-seven provinces expending in this way 89,486 pesos, and adding a great diversity.

The original Commission, which was provisional, consisted of Hon. Rafael Palma, Acting Secretary of Public Instruction, President; W. W. Barclay, Director General; Manuel Tinio, and F. W. Taylor. Judge D. R. Williams was Secretary to the Commission.

The Commission that served throughout the Exposition season was appointed in April, 1914, and was composed as follows: Dr. Leon Ma. Guerrero, President; W. W. Barclay, Director General; Dr. F. L. Liongson. A. T. St. Clair was Chief Clerk and *ex officio* Secretary to the Commission

There was quite a staff of clerks, stenographers, and attendants, for the work was complex, and there was a long roll of artisans to demonstrate the various processes of island manufacture. The whole organization including the band comprised 23 Americans and 153 Filipinos.

The building was dedicated on February 26, within a week of Opening Day. May Day was greatly enlivened by an entertainment at the Philippine Building, with sports in the Federal Concourse before it in which about fifty Filipinos took part. There was ring tilting on bicycles, climbing of a greased bamboo pole for an American flag at the top, and, most characteristic of all, kite flying, with an aerial combat between rival kites. The Philippine Commission entertained at a reception and ball in the California Building, on the evening of May 3, with the foreign and State commissioners, the Woman's Board, representatives of the Army and Navy, and distinguished members of the Federal and State judiciary as its guests of honor. Of course the Constabulary Band was there, and so was the Marine Band. The event saw many reunions of old friends that had met in the islands, especially among the Army and Navy people. The guests were welcomed by the following Reception Committee: Lieut. John Walker, U. S. A., *aide-de-camp* to the Philippine Director General; Leon Maria Guerrero, President of the Philippine Board of the Exposition; Mrs. W. T. Sesnon, San Francisco; W. W. Barclay, Director General of the Philippine Exposition Board, and Mrs. Barclay; Francisco L. Liongson, Philippine Commissioner, and Mrs. Liongson; Col. Harbord, and Mrs. Harbord; Mrs. R. W. Jones, wife of Lieut. Col. Jones of the Philippine Constabulary, and Mrs. J. R. Pickering.

*Filipino  
Sports*

Philippines Day was observed on November 3, with the customary tree planting and bestowal of a casket of Tower jewels. Dr. Manuel L. Quezon, delegate from the Philippine Islands to the United States Congress, was the guest of honor, and Dr. Francisco Liongson, Philippine Exposition Commissioner, was Chairman of the Day. President Moore welcomed Dr. Quezon on behalf of the Exposition, and presented him with the Tower gems. Dr. Quezon then planted a native Philippine pine tree in the lawn beside the building, after which the crowd stood with bared heads while the Constabulary Band played the Philippine national anthem. Judge William Bailey Lamar, United States Commissioner to the Exposition, greeted Dr. Quezon on behalf of President Wilson; Mayor James Rolph, Jr., extended the welcome of San Francisco to the delegate.

## CHAPTER LXXVII

### INDIANA

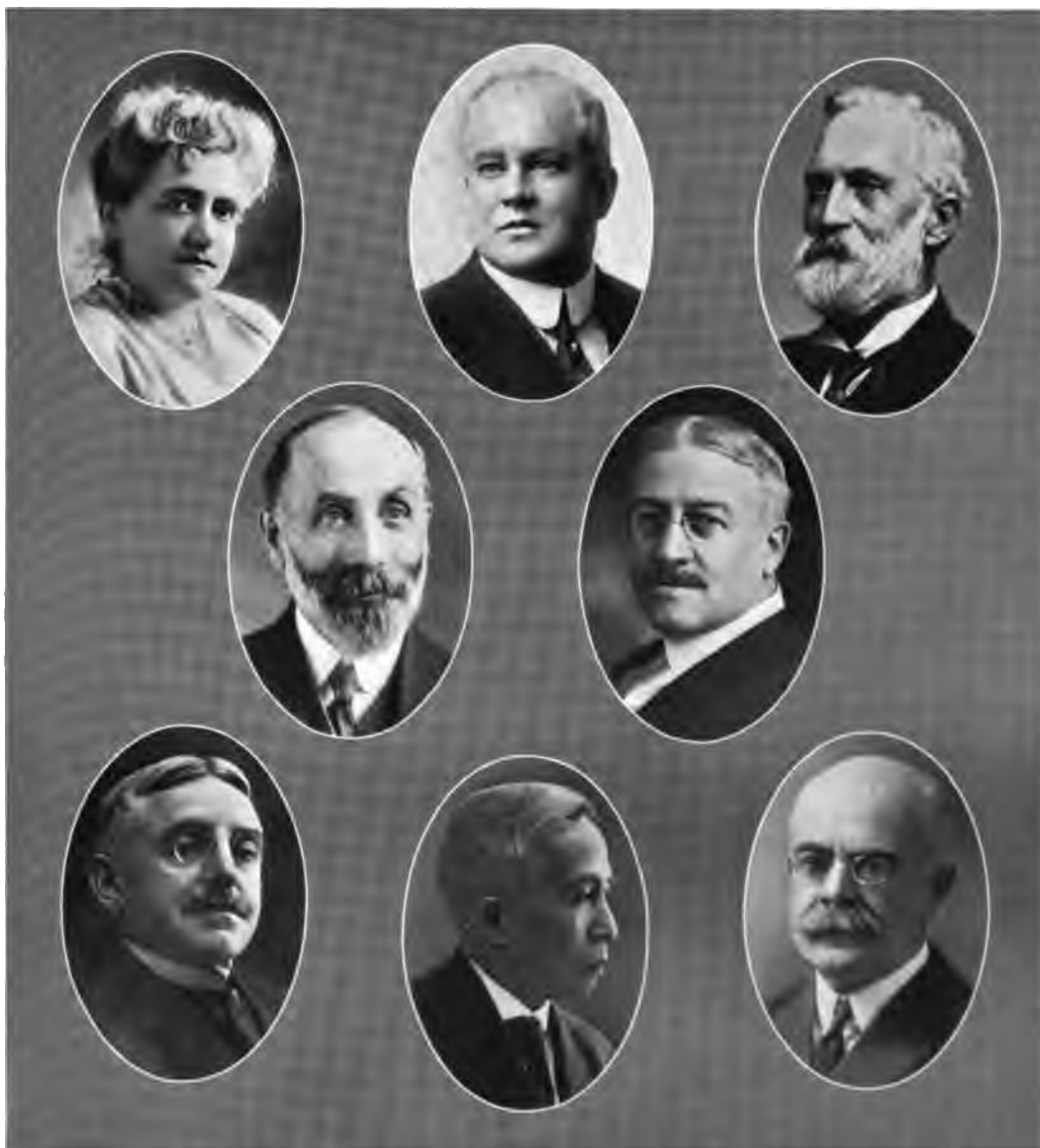
**T**HE Indiana Building had a homey and hospitable appearance, for it was neither Renaissance nor classic, but looked as though it had been built under the Timber and Stone Act, on the Queen Anne order, like some old manor house—solid, substantial, and dependable. The lower story was of Bedford sandstone, donated by public-spirited citizens of Indiana, and tons of brick, and tile, and fixtures, had also been donated.

From the inviting front veranda, with its Old Hickory furniture, you entered a main lobby with a fireplace at either end. On the first floor, there was an information bureau, a post office, a woman's rest room, and a men's smoking room. On the second floor was a large reception room, and a music room and lecture hall, hammer-beamed like a small church interior, and with a library of thousands of volumes by Indiana authors. The executive offices and quarters for the Commission filled the balance of the second story. The building occupied a space of about 48 by 90 feet in the gore formed by the convergence of the Esplanade and the Avenue of the Nations, facing on the Federal Concourse. The approach was through a picturesque gateway of undressed stone twelve feet in height, with a canopy of tiles.

The Indiana Commission appointed at the close of the legislative session of 1913, consisted of William P. O'Neill, Lieut. Gov. of Indiana, President; the late Charles W. Fairbanks, former Vice-President of the United States, Vice-President; Homer L. Cook, Secretary of State, Secretary and Treasurer; Evan B. Stotsenburg, Will R. Wood, James F. Ensle, J. Mason Duncan, Stephen B. Fleming, and Thomas C. McReynolds. The architect was J. F. Johnson of Indianapolis.

It was the policy of the Commission to confine the exhibits to a few main industries of the State, and to the State's admirable and rapidly developing system of education. There were no exhibits nor other displays in the Indiana Building, itself, unless the library could be called so, the exhibits being made in the Palaces of Education, Agriculture, Mines and Metallurgy, and Varied Industries. Live Stock was to have been taken care of separately by the shipment of

*Quarantine  
Interferes*



#### AMERICAN AND TERRITORIAL COMMISSIONERS

MRS. ELI HERTZBERG  
Texas

GLEN MILLER  
Utah

CAPT. W. W. BAKER  
Virginia

JOHN SCHRAM  
Washington

COL. FRED PAUL GROSSCUP  
West Virginia

JOHN T. MURPHY  
Wisconsin

DR. LEON MA. GUERRERO  
The Philippines

H. P. WOOD  
Hawaii





twenty carloads of Indiana cattle, horses, sheep, hogs, and poultry to the Live Stock Department of the Exposition, but the foot-and-mouth quarantine against all States east of the Missouri River made that impossible, for shipments from Indiana would have had to pass through infected districts.

The Indiana exhibit of women's work, in the Palace of Varied Industries, consisting of needlework, china painting, pottery, and designing, was the largest of its kind in the Exposition.

The invitation to participate reached Indiana through an Exposition Commissioner during the administration of Governor Marshall. The Governor came to San Francisco and selected the site for the building, and then went home and recommended in his closing address that the Legislature make an appropriation for a good representation of the State at the great celebration. Not long after that he became Vice-President of the United States. Governor Ralston, who succeeded him as Governor in January, 1913, endorsed the recommendation of his predecessor, and the Legislature appropriated \$75,000. After paying the cost of the building and proceeding some way toward preparing for the exhibits, the amount was increased by \$65,000, making a total of \$140,000.

The whole participation of Indiana was creditable and valuable in the extreme, and the Indiana house kept up the reputation of the State for homelike hospitality throughout. It was the scene of some most enjoyable social events. It was dedicated on March 8, when Charles Warren Fairbanks, as Orator of the Day, made the main address, and Director A. W. Scott, Jr., presented the memorial plaque. The Commission entertained at a reception in honor of Vice-President and Mrs. Thomas R. Marshall. The Vice-President was escorted by the Marines. *State Occasions* The reception was held in the drawing room, which had been beautifully decorated with roses and woodwardias, and was attended by hundreds of people. In the receiving line were the Vice-President and Mrs. Marshall, former Vice-President Fairbanks, President Moore of the Exposition, and Mrs. Moore, Mr. Samuel P. Hamilton, Mr. and Mrs. Mason Duncan of Terre Haute, Mrs. May Wright Sewall, Mr. John Perrin, Mrs. Elsie Bixler, Miss Gail Hamilton, and Mrs. A. E. Carroll, the hostess.

There was a reception and musicale to the ladies of Governor Ralston's party on June 21 and another on July 1. Indiana Day was observed on June 26, when Governor Samuel Moffett Ralston brought tidings from "back home" to the exiled Hoosiers; with Lieut. Gov. William P. O'Neill presiding, Governor Johnson representing California, and Vice-President de Young of the Exposition extending the Exposition's welcome to the Indiana party.

## CHAPTER LXXVIII

### MASSACHUSETTS

**I**F you looked westward down the Esplanade you saw, closing the vista, the Corinthian porch and golden dome of the Massachusetts Building. Standing on a terrace and approached by a broad flight of stairs, it dominated the Federal Concourse before it, and in fact this entire section of the grounds. The structure presented a facsimile of the Bulfinch front of the Massachusetts State House, two-thirds the size of the original, which made it an imposing structure. The "travertine" exterior gave it just the right appearance of solidity and establishment, as though it had stood there for at least a century. The architects were Wells & Dana of Boston and the building cost about \$64,400 to construct.

*The Old  
State House*

There were three floors and an attic, and there was an assembly hall on the ground floor, where lectures were delivered and moving pictures were projected, treating the industrial, social, and educational activities of Massachusetts. Ten bedrooms and a general living room for attachés of the building occupied the balance of this floor.

The interior was a section of New England itself. You entered an adaptation of Doric Hall in the Massachusetts State House, containing historic material in large cases and framed exhibits: photographic copies of manuscripts and documents, prints of old handbills and circular notes, early money; all chronologically arranged by Mr. Worthington C. Ford, Historian of the Massachusetts Historical Society of Boston—a collection so valuable it was presented to and gratefully accepted by the University of California as a record of the part Massachusetts played in the Exposition, and at least a memento of the part she played in the making of the Nation. Here were busts of James Russell Lowell, Henry W. Longfellow, Daniel Webster, and Rufus Choate.

On the right of Doric Hall was the library, where there were cases filled with selected works of Massachusetts authors and historians, loaned by John Howell of San Francisco. All the Massachusetts periodicals and daily papers were on file, contributed by their publishers. On the walls were portraits of distinguished governors of the State. The reception room,

opening from the other end of Doric Hall, was hung with portraits of eminent citizens, and furnished after the mode of a century ago. Among the portraits were those of Paul Revere and his wife, and there was a bust of Emerson, while the corridor back of Doric Hall contained busts of John Adams and Benjamin Franklin. The three rooms were so arranged that they could be thrown into one with a total area of 36 by 108 feet, and they were the scene of official gatherings, receptions, and other brilliant functions throughout the year.

*Historic  
Figures*

One of the most interesting things in the house was a collection of photographic copies of portraits and old prints of Massachusetts worthies beginning with a copy of a woodcut of Miles Standish and ending with a picture of Phillips Brooks. There were Oliver Wendell Holmes, Harriet Beecher Stowe, John Lothrop Motley, Wendell Phillips, John Fiske, Samuel F. B. Morse, William Lloyd Garrison, and the great preachers, Increase and Cotton Mather, and Jonathan Edwards. Photographic copies of interesting colonial documents were shown in four large museum cases in the entrance to the building.

The parlor on the second floor was known as the Dorothy Quincy Room, because of an excellent portrait of Dorothy Quincy, after the original by Copley. The tea room on the second floor was deservedly popular, for it was perfectly conducted and the cooking was the best New England achieves. It was difficult to get a seat there at the noon hour. Tables on the broad balcony opening from it were much sought after, for here you enjoyed a vista of a mile and a quarter down the Esplanade to the Column of Progress and the heights of Fort Mason.

In this building throughout the season were held receptions, banquets, and balls under the auspices of the two hostesses, Mrs. Charles S. Hamlin and Mrs. John Hays Hammond. The participating foreign countries and their Commissions were honored at banquets. Every New England Association participating in the Exposition held its meeting here, and all New England and colonial holidays were celebrated here, including Bunker Hill Day and July 4th.

The Massachusetts Building was dedicated on March 15, President Benjamin Ide Wheeler of the University of California presiding, and Alexander Sedgwick of the Massachusetts Commission being Orator of the Day. The Massachusetts Society of California entertained at a number of receptions and luncheons during the Exposition period, making the building its headquarters. A reception and banquet in honor of Cuba were held on April 17. Patriots' Day was observed on April 19. The Harvard Club entertained frequently.

During the engagement of the Boston Symphony in Festival Hall, Dr. Karl Muck was given a dinner and reception. The Exposition sessions of the Women Workers for Peace opened there. The Boston Women's City Club held a meeting and tea on June 25.

Mayor Curley arrived from Boston for a visit on July 6, and his advent inaugurated Boston Week at the Exposition, with much entertaining both at the building and elsewhere. Boston Day was celebrated on July 9, Meyer Bloomfield presiding. Mayor Curley was presented with a bronze medal by Director Frank L. Brown, representing the Exposition. On the evening of July 10 a banquet was tendered Mayor and Mrs. Curley.

New Haven Day was celebrated at the Massachusetts Building on July 14, the Orator of the Day being President Hadley of Yale.

The great week in the history of the Massachusetts participation began on Saturday, July 17, when Governor David I. Walsh and the official legislative party arrived. The Governor and two members of his staff were quartered in the Massachusetts Building, and the other members of the party at the Fairmont Hotel. The 17th and 18th were spent in sight-seeing, and Governor's Day was observed on the 19th. Mr. C. A. Murdoch of the

*Bay State Week* Massachusetts Society of California, and a member of the San Francisco Board of Supervisors, was Chairman of the occasion.

The invocation was pronounced by Bishop Edwin H. Hughes of San Francisco, and the principal addresses were made by President Moore of the Exposition, the Governor of Massachusetts, and Right Reverend Thomas J. Conaty, Bishop of Los Angeles.

Vermont Day was celebrated on August 18.

Massachusetts paid honor in a striking way to California and her people on September 9, the 65th anniversary of the admission of California to the Union.

Maine Day was celebrated at the Massachusetts Building, September 25, at which time an engrossed testimonial was presented to Charles E. Jackson, representing the Governor of Maine, by Mr. Frank L. Brown, Director of the Exposition, representing President Moore.

Another feature of the building's hospitality was the meeting there of a number of the older American families which had their beginnings in Boston and have spread out all over the country; the Shedd family, the Starrs, the Jewetts, the Emerys, and others. On October 25 a reception was given by Mrs. John Hays Hammond, acting for the Commission, to the United Daughters of the Confederacy, and over three hundred southern women accepted Mrs. Hammond's hospitality. November 6, Helen Keller Day, was the occasion of a dinner in honor of Madame Montessori, Helen Keller,



**THE OLD STATE HOUSE**



**COLONIAL TEA ROOM IN THE MASSACHUSETTS BUILDING**



and Mrs. John Macey, whose remarkable methods were responsible for some of the famous blind, deaf, and dumb girl's attainments.

Massachusetts was one of the great historical States at the Exposition, and its mementoes of Colonial and Revolutionary New England were the subject of much study. A unique feature of the building was the wall paper in the tea room. It consisted of a series of pictures supposed to represent scenes and incidents in the history of America, but best described as the exaggerated dreams of some French artist that had never seen the country. They were printed from large wooden blocks and showed vehicles that were never used and people that never lived here, and naïve representations of Niagara Falls, the Palisades of the Hudson, Boston Harbor, West Point, New York City, the Boston Tea Party, and other stock subjects done with much artistic skill but fascinating disregard for the appearance of the subjects themselves. Shortly after the German armies had invaded France the factory that made this wall paper found itself in the line of fire between the invaders and the defenders, and the artillery almost wiped it out.

A whole chapter could be written about the motion pictures shown at this building. The Board had an equipment of nearly 37,000 feet of film and nearly 2,100 stereopticon slides.

Massachusetts appropriated \$265,000 for participation at San Francisco Governor Foss appointed, in November, 1912, a Board of Panama-Pacific Managers consisting of Col. Peter H. Corr, of Taunton, Chairman; Mrs. Charles S. Hamlin of Boston, Mr. Alexander Sedgwick of Stockbridge, Mrs. John Hays Hammond of Gloucester, and Mr. George F. Mead of Lexington. Fifteen thousand dollars was appropriated for the purpose of investigating the merits of the proposed Exposition, and three members of the Board, Col. Corr and Messrs. Sedgwick and Mead, visited San Francisco in January, 1913. They reported in part:

*Board of  
Managers*

"Your Board, after carefully studying conditions, is convinced that by so much as the Commonwealth and citizens of Massachusetts add to the success of the Panama-Pacific International Exposition, by that much the intellectual, commercial, and industrial interests of Massachusetts benefit, both immediately and in the future. Therefore, your Board advocates notable participation by the Commonwealth and advises ample provision by the General Court for an unmistakably typical Massachusetts Building, of which our citizens and those with New England blood in their veins will be justly proud. . . .

"A State or national building at an international exposition has several distinctly practical values. It should illustrate the history, thought, and



purpose of a community. . . . The provision of a meeting and resting place where citizens of a State may feel at home, learn of their friends, and keep in touch with home news is proper, and particularly desirable when an exposition is located at a distance . . . . A further and very important value of a State building rests in its adaptability for use by the exhibiting producers of that State as a means for creating and cementing associations with exhibitors from other States or foreign countries."

Governor Foss endorsed the recommendation, and the Board elected Charles O. Power its Secretary. Power was a well-known newspaper writer and publicity man, and was very energetic in forwarding the work of the Board and promoting the interests of Massachusetts manufacturers wherever possible.

Massachusetts was not greatly bothered by the fact that the other New England States were not participating. That objection was raised in the Legislature, but was answered by the statement that Massachusetts could not afford to consider what other States did—her place was that of leader in New England, and it was her duty to take advantage of every opportunity to overtake the two or three States of the Union that led her in volume of business and industrial output. Moreover there was a still larger body of public sentiment in favor of showing a proper appreciation of the spirit and enterprise of California in undertaking to act as host for the Nation in the celebration of the opening of the Canal.

That the general interests of the State were well considered was apparent from the registration work. It did not consist of having the casual visitor write his or her name casually in a book, as a formal method of having it forgotten, but registrations were kept on a modern card index system, different colored cards being used for various sections of the world; one for Massachusetts, another for the other States of the Union, another for the Orient, another for Australasia, and others for Canada, Europe, and the countries of Latin America. These cards were useful to the visitor and the Massachusetts Board. To the former they told of the arrival of friends, where they resided while in San Francisco, the time of their departure, and indicated the things in which they were particularly interested at the Exposition. To the Board they were the means of conveying information which was of help to the publicity department, numerous visitors having indicated lines of industrial and commercial activity about which they desired particular information.

The publicity was another important function. Books and booklets dealing with the industrial and commercial resources of Massachusetts were specially prepared by experts, and there was distributed a vast amount

of publicity literature specially prepared by individual manufacturing concerns.

The men representing Massachusetts manufacturers at the Exposition were invited to the dinners and other functions at the building, and whenever speaking was in order they were represented on the program. In this way they were given opportunity to meet the commissioners of foreign countries, and to tell them and learn from them what could be done to promote trade.

All in all, the participation of Massachusetts, with its historical character, its social energy, its great exhibits in the various palaces, and its exemplary effectiveness in caring for the interests of its exhibitors and thereby for foreign commerce and true internationalism, was one of the finest phases of the Exposition. Every citizen of Massachusetts had good reason to be proud of the part his State played in the national celebration of the opening of the Panama Canal.

## CHAPTER LXXIX

### MISSISSIPPI

**T**HE center of Mississippi's activities at the Exposition was a "travelling" copy of the Governor's Mansion at Jackson in the days "before the War"—a handsome two-story Georgian structure with a semi-circular portion of Ionic columns somewhat suggestive of the Monticello home of Jefferson Davis. From the upper deck of a Mississippi River steamer you can see such plantation houses standing in the shade of the big trees a mile or so back from the levee—cool, inviting, hospitable. That was the aspect and the spirit of the Mississippi Building, where it stood just westward of the Massachusetts Building, facing the extension of the Esplanade. Thousands from all sections of the country visited it and were warmly received by its hostess, Mrs. M. H. Evans. The dances and receptions and afternoon teas held here were among the enjoyable events of the Exposition season.

Mississippi made no exhibits in the palaces, and few in her building, for she had discovered the efficiency of the moving picture film to represent her industries and proclaim her position among the States. There were some interesting samples of giant pecans, and of hardwoods, but the main dependence was on the pictures shown in the comfortable auditorium just behind the reception room. Here you could see typical scenes of southern life, the quiet, wholesome life of tree-shaded villages where society is settled and things are well ordered, and "put to stay." Here, too, you saw the industries of the State. Plantation life at its best passed before you, the darkies planting cotton, the cotton plants in various stages of growth, cotton picking and baling and transportation, and the workmen singing and dancing before their cabins in the cool of the evening.

Figures projected on the screen made the claim that Mississippi was the third State in the Union in the production of cotton, of live stock, and of lumber. There were some excellent pictures of the lumber industry. One of the plants shown was said to belong to the largest hardwood lumber company in the world, a corporation whose product enters largely into the manufacture of Pullman cars. Another picture showed the operation



**THE MISSISSIPPI BUILDING**



**IOWA HOUSE**



of a pine paper factory. Others illustrated the shrimp and oyster fisheries along the Gulf Coast. Fine cattle grazed in wonderful stretches of meadow threaded with bayous and wooded creeks.

You saw the development of good roads, the deep water harbors along the Gulf of Mexico, rich stands of corn and alfalfa, schools, and institutions of higher education, and you noted the growth of modern cities and the marked improvement of country life. The citrus fruit, pecan, and fishing industries were well exhibited in this manner.

Altogether, after watching some thousands of feet of the Mississippi reels you felt that you knew Mississippi, but not enough. They were most alluring pictures, but they left you longing for the reality, which is probably what they were for.

The Mississippi Commissioners were Isham Evans of West Point, Chairman; Frank H. Lewis of Pascagoula, Vice-Chairman and Treasurer; D. Ben Holmes of Hattiesburg, Secretary; H. E. Blakeslee, Commissioner of Agriculture and Commerce, member ex-officio. John L. Smith of West Point was Manager, and Mrs. Mary H. Evans of Biloxi was Assistant Manager and hostess.

The Legislature of Mississippi made no appropriation for participation at San Francisco, but did pass an act creating a Commission, consisting of the Governor, the Lieutenant Governor, and the Speaker of the Assembly to start the work without an appropriation. At the same time the Legislature made it lawful for boards of supervisors of counties, and the governments of municipalities to make appropriations. On this basis *Local Patriotism* the State was most creditably represented. The displays were collected and prepared through the local boards assisted by public spirited citizens and corporations.

The Mississippi Building was dedicated on April 29. Mississippi Day was celebrated on September 4. One hundred and fifty Mississippians had come by special train to visit the Exposition and do honor to their State, and forty pretty girls, said to represent every county of that State, gave a vocal concert. John Dicks Howe, President of the Mississippi Society of California, presided. The Orator of the Day was H. E. Blakeslee, Commissioner of Agriculture, and personal representative of Governor Earl Brewer, who was unable to come. Director Frank L. Brown presented Mr. Blakeslee with an engrossed testimonial for the State he represented.

## CHAPTER LXXX

### IOWA HOUSE

**I**OWA House, as it came to be called, standing on the Avenue of the States westward of the Washington Building, was, together with the whole Iowa participation, an exemplification of American individualism and the power of private initiative. In this case a few devoted men, headed by W. W. Marsh, educated public sentiment by their own example, and forced recognition from the Legislature after that *American Methods* branch of the State government had declined to appropriate funds. It was a story of the distinctively American way of doing things that has its value to the sociologist and the statesman.

The building was not pretentious in size nor in ornamentation. It was handsome, as sound and simple design usually is; and it was homelike, which it was meant to be; and so fulfilled its mission. There was a fine portico of paired Etruscan columns, through which you passed into a spacious lounge, well furnished with davenports and large easy chairs. There were rest rooms, and there was a moving picture theater with a capacity of about 300, where films were projected showing the industrial, educational, and agricultural progress of the State, as well as illustrations of Iowa's participation in the Exposition. Around this hall ran a broad balcony at the second-story level, in which there was a fine exhibit of books by Iowa authors, and of the reports of various State departments since Iowa was admitted to the Union. There were servants' quarters and sleeping chambers, and a completely equipped kitchen and dining room, so that visiting members of the Commission could live at Iowa House during their stay at the Exposition and extend such courtesies as informal luncheons and dinners to distinguished guests.

Among those entertained at Iowa House during the Exposition were Governor George W. Clarke, Hon. Champ Clark, Speaker of the House of Representatives; Judge Alton B. Parker of New York, candidate for the Presidency of the United States in 1904; Senator A. B. Cummins of Iowa, Governor Hanna of North Dakota, Governor Pinkham of Hawaii (formerly of Ottumwa, Iowa), Lieut. Gov. O'Neill of Indiana; Mr. Celedonio

Pereda, owner of a 200,000-acre ranch in the Argentine, who came to the Exposition to purchase breeding cattle; Edmund Clifton, Minister of Agriculture, and Commissioner from New Zealand; Alexander Macpherson, a leader in the dairy industry of New Zealand; J. A. Roberston, agriculturist, and Commissioner from Australia; Haruki Yamawaki, Commissioner General from Japan; Chen-Chi, Commissioner General from China; Enrique Nelson, Vice-Commissioner General from the Argentine; and many others interested in agriculture and animal husbandry, and representing sections of the world to which the Iowa Commission hoped to be instrumental in extending Iowa's markets.

Throughout the horse, cattle, and swine shows, Iowa House, which, fortunately, was located in close proximity to the show ring, was thrown open to all visitors interested in live stock matters. Representatives of the leading live stock magazines and newspapers, experts in all departments of live stock who came as judges, exhibitors from all parts of the United States and abroad, and buyers of live stock, were entertained here. Over 40,000 Iowans visited the building during the term of the Exposition.

*A "Live"  
Interest*

The Iowa Commission to the Exposition consisted of W. W. Marsh of Waterloo, Chairman; G. W. French of Davenport; Charles F. Curtiss of Ames; F. D. Steen of West Liberty; W. G. Haskell of Cedar Rapids; George Haw of Ottumwa; George E. Wilson, Sr., of Clinton; C. D. Cass of Waterloo; T. A. Black of Sioux City; Emmet Tinley of Council Bluffs; Ralph Bolton of Des Moines. The Secretary was Woodworth Clum, of Clinton. Clinton P. Shockley of Waterloo was the architect of the building. The Commission was not officially appointed until the eighteenth of February, 1915.

The Iowa Legislature, which met in January, 1913, declined to appropriate funds for Iowa's participation in the Exposition. A group of aggressive business men, headed by W. W. Marsh of Waterloo, felt that the action of the Legislature did not correctly reflect the sentiment of the State as a whole, and in order to develop an expression of what they believed to be the real attitude of the public they chartered a special train and made visits to the principal cities, holding mass meetings in each community and calling upon individuals to subscribe to a fund that would enable Iowa to erect a building and adequately present to the world the industrial, commercial, agricultural, educational, and social advancement achieved by this rich middle-western commonwealth.

As a result of this trip, \$105,000 was raised. The "Greater Iowa Association" was formed, and steps were taken to erect the Iowa Building and exhibit the State's resources.



When the Legislature met again in January, 1915, it manifested symptoms of a change of heart, and brought forth fruits meet for repentance. An appropriation of \$75,000 was made to defray the expense of exhibits, but the Legislature specifically declared that no State funds were to be used for the erection of the building. So the building, which cost, with its equipment, gardening and other incidentals, a little over \$32,000, was a monument to American pride and an aroused public spirit.

That the judgment of these men was not far out of the way was evinced by the notable success of the Iowa participation. In Agriculture, Iowa presented 289 individual exhibits, and the Iowa booth, dominating the center of the Palace by a great "river of corn" flowing from a horn of plenty forty-five feet high, was one of the outstanding features of the Department.

Owing to limited time and funds, Iowa made no exhibit in Horticulture, nor, in fact, in any of the other Departments except Education and Live Stock; and in Live Stock she was permitted, on account of the foot-and-mouth quarantine, to exhibit only her horses, in spite of the fact that there was not a single case of foot-and-mouth disease in the State. Iowa was not alone in this quarantine prohibition, which applied to all middle western and eastern States.

However, the discrimination did not affect the horses. Five carloads of Percherons, Belgians, Morgans, Welsh, and Shetland ponies were shipped from Iowa and entered the competition. In one of the carloads of Belgian horses, one Clydesdale mare was included. This animal won the grand championship for Clydesdale mares and brought her owner over \$500 of prize money. More on the subject of the Iowa exhibits will be found in the chapters of this book relating to the contents of the exhibit palaces.

Most of the members of the Commission, and a great many other distinguished Iowans, were present at the dedication exercises, which took place on March 10, 1915. A dance was given at Iowa House by the Iowa Society in honor of Senator and Mrs. A. B. Cummins on May 28, and on June 25, just preceding Iowa Day, a luncheon was given to Governors Hanna of North Dakota, Pinkham of Hawaii, Clarke of Iowa, and Lieut. Gov. William P. O'Neill representing Gov. Ralston of Indiana.

Iowa Day was observed on June 25, with Governor Clarke as the central figure. Eleven members of his staff were present. He was presented with a box of Tower jewels by Director Frank L. Brown, and planted an Iowa ash on the front lawn. Samuel M. Shortridge was introduced by President Marsh of the Commission and acted as Chairman of the Day. Mrs. Aylett Cotton, of the Woman's Board of the Exposition, was honorary



ENCHANTED GARDENS



Chairman. Governor Johnson extended the welcome of California to the visiting Governor, and Mr. Edward Rainey spoke on behalf of the Mayor of San Francisco. Miss Frances Clarke, daughter of Governor Clarke, sang "Iowa, Beautiful Land." It was one of the most successful and heavily attended of all the State celebrations.

## CHAPTER LXXXI

### NORTH DAKOTA

**D**IRECTLY north of the Iowa Building, where the Avenue of Nations turned into the Marina, stood the North Dakota Building, representing a most praiseworthy effort to show the abundance and the opportunities of a great northwestern State.

The North Dakota Building was a two-story structure, standing on a triangular lot to which it conformed in plan, stretching two wings toward the front, with a handsome pavilion in the center. The walls were covered with "travertine," and the roof with red tile, and while it was not one of the larger structures on the grounds, the whole appearance of it was dignified and pleasing. All North Dakota's exhibits were contained in it, disposed in such a manner that when you entered you felt in some *Plenty of Everything* fairy palace of abundance, where no one could ever be hungry again, or cold for lack of fuel. The diversified products of the State, and the great industrial possibilities based upon them, were all about, in heaps and pyramids and ranged on low shelves, impressive with the aspect of unlimited production.

North Dakota has been regarded for many years as a great wheat and flax State, and as such has made an enviable record. Her broad prairies have done much in the task of provisioning the world. The nature of the soil, the excellent climatic conditions, and the ample rainfall during the growing season, have made possible startling yields of grain. During recent years, diversified farming has obtained a strong foothold in the State, and not only wheat and flax, but rye, barley, oats, millet, spelt, alfalfa, clover, and corn have been successfully and generally grown. Samples of all these essential products were effectively and impressively displayed, accompanied by data showing the important scale on which they were produced. But the real eye-opener of the lot was corn, and much of the North Dakota exhibit at the Exposition revolved around it. In 1910 a little less than 3,000,000 bushels were raised in North Dakota, while in 1914 nearly 17,000,000 bushels were harvested.

There are 32,000 square miles of coal land in the State. The coal is a

lignite, one of the best formations for gas coal, the gas extracted from it being one of the hottest commercial gases known. The coal is also strong in by-products, for besides 10,000 cubic feet of gas in a dry ton, there can be extracted crude oil, tar, pitch, ammonia, and wood stain, and still the residue will produce briquets. This coal and its products were exhibited by sample in the building.

Of potter's clay there is an abundance in the State, and industries are growing because of it, as you could see by visiting the North Dakota Building and examining the samples on display, ranging from fine specimens of the potter's art down to the everyday articles of commerce, such as tile, jars, jugs, crucibles, and brick. For years the School of Mines, located at the State University at Grand Forks, had been experimenting with these clays until it began to look as though North Dakota would become the principal pottery State in the Union. Best of all, the coal and clay lie close together, and water is near at hand.

*Coal  
and Clay*

Among the exhibits were to be found products of the various State institutions, such as the School for the Blind, School for the Deaf, School for the Feeble-Minded, and the State Penitentiary. There were striking displays of vegetables, among which were some grand potatoes. Anyone that supposes grandeur is not a possible attribute of the potato lacks vision and appetite; he should have seen the North Dakota kind.

The Commission was composed as follows: Hon. L. B. Hanna, Governor of North Dakota, R. F. Flint, A. Hilliard, P. J. McClory, Axel Egeland, E. F. Gilbert, John E. Paulson, and Will E. Holbein. The last named was Secretary to the Commission and acted as its resident representative during the season.

The building was dedicated on March 16. North Dakota Day was celebrated on June 25, when Governor Hanna planted a North Dakota ash on the lawn and received from Vice-President de Young of the Exposition a casket of Tower jewels. John E. Paulson of the Commission was Chairman of the Day, and among the other speakers was Senator H. H. Casteel of Mississippi.

North Dakota had no exhibits in the palaces, but her display in her own building was a marked success in getting before the Exposition public an adequate idea of the natural wealth of her territory.

## CHAPTER LXXXII

### THE LONE STAR STATE

**T**HE Texas Commission was composed entirely of women, to whose devotion and hard work the Texas participation was due. Women resided at the Texas Building, which stood directly west of the Massachusetts Building, facing the Marines' parade ground. One of the Commissioners was armed with a diminutive revolver, empty; and when she asked Maj. Myers of the Marines to load it for her the gallant Major had to decline for lack of ammunition small enough; but he extended the sentry's beat to include the building, which made it at least as safe as any on the grounds.

In its architecture the Texas Building was reminiscent of the early Spanish construction in America, and a bit suggestive of the historic Alamo. In it were housed displays of Texas products, notably illustrations of her two great crops, cotton and wheat. Nine different kinds of cotton were on display, at various stages of production, and also of distribution, from plantation to mill and mill to wharf; and there was a good demonstration of the well-known by-products. The exhibit was arranged in the center of the spacious reception hall. There was a portrait of Governor J. E. Ferguson, done in grain, and a copy in wheat of the capitol at Austin. There was a series of interesting photographs and transparencies showing Texas industries and agricultural conditions. The exhibits were extremely interesting and creditable.

The Texas Building was the scene of many notable and delightful social affairs during the season. There were musical instruments in the reception hall, a grand piano and a Victrola, and all Texans and friends of Texans were expected to make themselves at home under its hospitable roof.

As we have intimated above, had it not been for the work of Texas women, there would have been no Texas participation in the Exposition. Owing to a clause in the constitution of the State, its Attorney General had ruled more than once that the Legislature had no authority to appropriate public funds for advertising the resources of Texas outside its borders, even to encourage immigration, and different Legislatures had declined to make



**THE NORTH DAKOTA BUILDING**



**THE TEXAS BUILDING**





appropriations for representation at expositions and fairs. On this account a bill to appropriate \$250,000 for participation failed, although there was a strong sentiment both in and out of the Legislature in its favor. But the Legislature did authorize the appointment by the Governor of a Commission to raise funds by popular subscription. This Commission consisted of Mrs. Eli Hertzberg of San Antonio, Mrs. O. B. Colquitt of Austin, Mrs. Henry B. Fall, of Houston, and Mrs. W. B. Galbreath, of Fort Worth; with J. T. Bowman of Austin as Secretary. Mrs. Henry B. Fall resigned shortly after her appointment, and Col. Abe Gross of Waco was appointed in her stead.

*Private  
Enterprise*

The Commissioners had the support of an Advisory Committee composed as follows: Governor O. B. Colquitt, Austin; Maj. Geo. W. Littlefield, Austin; Mrs. Percy V. Pennybacker, Austin; Louis J. Wortham, Fort Worth; J. A. Arnold, Fort Worth; Sam Davidson, Fort Worth; Hon. John H. Kirby, Houston; W. B. Scott, Houston; Col. R. M. Johnston, Houston; C. P. Gillespie, Houston; J. H. Hill, Galveston; Col. F. G. Pettibone, Galveston; Nat M. Washer, San Antonio; Frank Huntress, San Antonio; H. L. Beach, San Antonio; L. J. Hart, San Antonio; Otto Koehler, San Antonio; Col. J. E. Farnsworth, Dallas; Nathan Adams, Dallas; Col. William Cameron, Waco; Ed Rotan, Waco; Capt. Chas. Schreiner, Kerrville; Ed. S. Hughes, Abilene; Col. N. A. Shaw, Texarkana; J. F. Keith, Beaumont; John M. Gilbert, Beaumont; Robert J. Eckhardt, Taylor.

The Commission met in San Antonio, organized, and started a campaign for funds, and considerable headway was being made through the sale of tags and in various other ways, especially in the schools, when the European war broke out and the price of cotton, the great Texas staple, slumped, practically ending the chances for success in this direction.

In spite of that fact the Commission went ahead with its plans, and awarded a contract for the erection of a building—but instead of one to cost \$35,000, according to the original intention, the plans had to be scaled down materially. The Texas Legislature, feeling that the efforts and pluck of the Commission deserved better support, appropriated \$12,500 at a special session early in 1915, for a permanent State exhibit. In these efforts the Commission had the assistance of the Texas Society of California. The exhibit, showing the resources of the State, was collected and lent to the Commission, to be displayed in the building and to be returned at the close of the Exposition and put on permanent view in Texas.

*State  
Assistance*

The Texas Building was dedicated on the second of March. Texas Day occurred on July 20, when the only State that had ever been an independent

nation received its tribute for having brought California into the Union. Mrs. Hertzberg presided, and Mrs. Galbreath received the Exposition's testimonial bronze from Director Frank L. Brown. Among the speakers was Mrs. Percy V. Pennybacker of Austin. Prof. Herbert Bolton of the University of California, formerly of the University of Texas, told of the part of the Lone Star State in the history of the West, and declared its settlement by Americans was as natural as that of Michigan by the New Englanders. A pleasing feature of the day was the presence of four little girls all descended from heroes of the Alamo: Harriet and Frances Brady, Madera and Zaida Lee Foster, all of Houston. The members of the Texas Club acted as hostesses, and in the receiving line were these ladies: Mrs. Eli Hertzberg, Mrs. Vard H. Hulen, Mrs. Warren Galbreath, Mrs. Percy V. Pennybacker, Mrs. Mitchell, Mrs. E. O. C. Ord, Mrs. Harold Pitt Fessenden, Mrs. George Gosling, Mrs. Charles Seiler, Mrs. McClure Kelly.

## CHAPTER LXXXIII

### KANSAS

**T**HE Kansas Building fronted on the Avenue of the States, directly north of the Texas Building and south of that of West Virginia. It was a two-story colonial structure with a portico of composite columns like those in the Court of the Four Seasons showing, appropriately, ears of corn depending from Ionic volutes. The building was of good size, and had semicircular verandahs at the ends. The reception room was handsomely furnished, with comfortable chairs and divans. Opening off one end of it was a reading and writing room, with *A Pleasant Refuge* files of Kansas papers. At the other end was a parlor with easy chairs, a piano, and a phonograph. There were living rooms on the second floor. The atmosphere of the place was simple, homelike, and hospitable, and it formed a most inviting rendezvous for Kansas people and their friends, as well as for the Kansas Society of California.

Kansas made her grand exhibit in the Palace of Agriculture, and a description of it will be found in the part of this work dealing with that department. She had intended to make an impressive exhibit in Live Stock, but was shut out, like so many other States, by the live stock quarantine. However, one carload that left the Topeka State Fair before the California quarantine went into effect came through, and "Kansas Chief" won the grand championship for jacks. The State also made a strong showing in the Poultry department.

Kansas appropriated \$60,000 for participation, but in two lots, and \$20,000 of it was appropriated after the Exposition had opened and so was not in time to do much good, or there would have been fine exhibits from the Sunflower State in Education and Horticulture. As it was, a great exhibition was collected in Horticulture, which was sold for what it had cost to collect it; a sufficient demonstration of excellence for, under such circumstances, money in the hand is more eloquent than many pages of description, and goes farther in the liquidation of debt.

The Kansas Commission consisted of Albert T. Reid of Topeka, President, Frank Hodges of Olathe, Walter P. Innes of Wichita, J. L. Pettyjohn

of Olathe, H. E. Dean of Kansas City, and W. F. Benson of El Dorado, Secretary.

The Kansas Building was dedicated on March 11, with what stirring ceremonies we have recited in the chapter on Dedications of State Buildings. Kansas Day was celebrated on July 19, with Governor Arthur Capper present, and William Jennings Bryan, former Secretary of State, dropping in, "just to be neighborly." Governor Capper planted a walnut tree, and little Miss Henrietta Allen, daughter of Henry J. Allen of Wichita, presented *Walnuts and Sunflowers* him with a basket of sunflowers before President Moore could reach him with the casket of Tower jewels. Albert T. Reid, President of the Kansas Commission, was Chairman of the Day. Among the speakers were State Commissioner Chester H. Rowell, Edward Rainey, Henry J. Allen, afterward Governor of Kansas, and John Lindsay of San Francisco. At night the Woman's Board of the Exposition gave a dinner dance and reception in honor of the Kansas executive.



THE KANSAS BUILDING



WEST VIRGINIA'S BUILDING

1. The first part of the document is a list of names and titles.



## CHAPTER LXXXIV

### WEST VIRGINIA

**T**HE West Virginia Building was near neighbor to that of Kansas, standing just north of it, facing the Marina and commanding from its Tuscan portico a sublime view of Bay and mountains. It was a very handsome structure, two stories in height and surrounded by beautiful gardens. It had a large, homelike reception room, and a moving picture theater, where the resources and development of forty-eight of West Virginia's fifty-five counties were displayed by the films: coal mining, railroad-  
ing, various lines of manufacture. West Virginia exhibitors had individual exhibits in the Palace of Mines and Metallurgy, and the Palace of Machinery. The State as a whole was best represented through the erection of its building, and through the hospitalities and social activities of which it was the center.

*A State  
in Films*

The West Virginia Commission, as appointed by Governor Henry D. Hatfield, consisted of Colonel Fred Paul Grosscup of Charleston, Chairman; John T. McGraw of Grafton, Vice-Chairman; George O. Nagle of Wheeling, Secretary; William F. Hite of Huntington, and Milton R. Lowther of Parkersburg. James S. Lakin, President of the State Board of Control, and Howard E. Williams, Commissioner of Agriculture, gave valuable aid in the preliminary work. G. A. Bolden, State Archivist, was appointed Assistant Secretary, and put in active charge of the field work of the Commission. He was later made Resident Secretary of the West Virginia Building, and had charge throughout the season. The architect was H. Russell Warne, of Charleston, and in laying out his plans he followed the lines of some of the old Southern mansions of colonial days, now almost obsolete. The success of this method was notable.

The building was the scene of many enjoyable gatherings during the season. It was dedicated on March 4. West Virginia Day, among the most successful of the State days, was celebrated on July 21, with appropriate ceremonies in the afternoon and a reception and ball at night. Hon. Vernon E. Johnson, Speaker of the West Virginia House of Delegates, represented the Governor of his State, assisted by the

*Notable  
Guests*



Hon. Allen C. Swiger, a member of the House. An original poem was read by Clyde E. Johnson of Charleston.

There were a number of West Virginia Shriners present and their colored uniforms lent brilliance to the scene. L. E. McWhorter of Charleston was Chairman of the Day. The Exposition band played Southern melodies, and Director Frank L. Brown presented Speaker Johnson with a casket of Tower jewels. Others that spoke were Marshall Stimson of the State Board, Edward Rainey, Dr. John McConihay of Charleston, and William Stokes of Welch, West Virginia, representing the West Virginia Shriners.

The West Virginians crowned their part in the great celebration with a dinner at the St. Francis Hotel on the evening of November 5, toward the close of the season. About 200 guests were received by Attorney-General U. S. Webb, Colonel Fred Grosscup, Mrs. Charles S. Williamson, Mrs. Cyrus W. Hall, Mrs. Edward B. McKenna, Mrs. Frank L. Waterman, and G. A. Bolden. It formed a charming termination to a season of most enjoyable hospitalities.

## CHAPTER LXXXV

### ARKANSAS AND OKLAHOMA

THE last inviting refuge for the weary in the westward part of the grounds was the building jointly occupied by Arkansas and Oklahoma. It stood just north of the Marines' camp and west of the buildings of Kansas and West Virginia, which it faced; and it had a glazed observation room overlooking the Golden Gate. It was a spacious structure with a central portion one story, and wings two stories, in height, and covered 70 by 145 feet of ground. From the portico, five pairs of French windows led into the hospitable assembly hall, a chamber 60 by 85 feet in extent with a gallery running around it. There were Commissioners' offices, a tea room, a motion picture lobby, a ladies' rest room, a men's smoking room, and eight bedchambers and a nurses' room. The exterior was finished in "travertine," and the eaves were supported with rich staff modeling, while the interior was finished in Arkansas woods. The building was erected by the Arkansas Commission, and after its completion, Oklahoma, on paying part of the cost of the structure, occupied it with Arkansas.

Arkansas had a very large Commission, representing all parts of the State, appointed by Governor George W. Hays early in 1914. The Executive Committee consisted of the Governor, Chairman; F. B. T. Hollenberg of Little Rock, Commissioner General; W. N. Brandon of Little Rock, Treasurer; George R. Belding of Hot Springs, Henry E. Cook of Lake Village, J. W. Dean, George B. Cook, John H. Page, and Durand Whipple of Little Rock, George Sengel of Fort Smith, and Milton Winham of Texarkana. The Commission selected as General Manager or Executive Secretary, Mr. John P. Logan of Texarkana, who had charge of Arkansas affairs at the Exposition. The architects of the building were Mann & Stern of Little Rock. Mrs. J. C. Clary was the official hostess for Arkansas.

Cotton is one of the main staple crops of this State, and a support of every other industry, and when the war made it temporarily a drug on the market, the cotton planters lost about \$20,000,000, and the General Assembly did not feel warranted in making an appropriation for participation at San Francisco. This left the Commission

*Public  
Spirit*

practically without means to prosecute the work, but it went determinedly ahead and raised by private subscription some \$25,000 for a proper representation of Arkansas at the Nation's great celebration. The Arkansas exhibits in Agriculture, Food Products, and Horticulture were among the finest to be seen in these palaces, and have received some notice in connection with these departments. The building itself contained very little in the way of displays, but as a host building it was a delightful exemplification of hospitality of the right sort.

One of the elements that made it so was the personality of Mrs. Fred E. Sutton, of Oklahoma City, the woman Commissioner of Oklahoma at the Exposition. Mrs. Sutton was a pioneer of the State, having gone in during the land rush of 1889, when the territory was first opened to white settlers, and staked out a claim on the South Canadian River, where she lived in a dugout and slept on a brush bed while she was getting a title to her land; whereupon she organized and began to teach the first white school in Oklahoma.

Mrs. Sutton had the public spirit of the pioneer, and desired to see her State a participant with its sister States of the Union in the country's celebration. The Legislature having failed to make an appropriation for that purpose, a Commission was appointed by the Governor to raise a fund for proper representation at San Francisco. This Commission consisted of W. A. Durant, Chairman; and Mrs. Fred E. Sutton, Judge Jesse J. Dunne, and Jasper Sipes. The Commission worked very hard stimulating public sentiment in favor of the movement for Oklahoma's proper appearance among the States, but the war had disturbed business and closed every source of revenue, so that little could be accomplished. The Legislature did finally appropriate a small sum, with which an interest was purchased in the Arkansas Building, but when it came to maintaining a Commissioner there, the burden fell upon or was assumed by Mrs. Sutton personally.

Oklahoma, as a State, had no exhibits in the palaces. What she had to put before the Exposition public she put before it by means of moving pictures, literature, and some creditable paintings and needlework by some of her talented people. These were all about the walls of the reception room and the office of the Commissioner, and attracted much attention. There was one most excellent bale of cotton, in Exposition dress of green satin, with gilded bands, sent by D. C. Welch, of Chattanooga, Oklahoma, to show what Oklahoma could do in the great staple; and there were, pictures of the 101 Ranch, said to be the largest diversified farm in the country.

The Arkansas and Oklahoma Building was jointly dedicated on June 17,

*The Passing  
Frontier*



THE ARKANSAS-OKLAHOMA BUILDING



when Mrs. Sutton received the memorial bronze plaque from President Moore. This was the last of the State building dedications. Oklahoma Day was celebrated on July 19, in honor of the Oklahoma Shriners, who were present on their homeward journey from Seattle. Jasper Sipes, Vice-Chairman of the Oklahoma Commission, was President of the Day, and received for his State an engrossed testimonial from Director Frank L. Brown; Judge Jesse J. Dunne of Oakland, Resident Commissioner for Oklahoma, was Orator of the Day, and Mrs. Sutton read a poem on Oklahoma written for the occasion by Freeman E. Miller, of the Department of English of the Oklahoma Agricultural and Mechanical College. Judge George W. Clark, of Oklahoma City, delivered the greetings of his State. Other speakers were Edward Rainey, representing Mayor Rolph, and Gustav A. Paul, Potentate of India Temple, Mystic Shrine, of Oklahoma City.

Arkansas Day was celebrated on November 17, with 26 young ladies of the State as sponsors. Commissioner Charles Vogelsang presented one of them, Miss Ruth Alexander, with the Exposition memorial medal, and Miss Alexander made a brief response on behalf of Arkansas. N. W. Whalley presided, and State Senator John P. Logan delivered the principal address of the occasion. The sponsors were guests of honor at a reception and dance in the Arkansas-Oklahoma Building in the evening.

## CHAPTER LXXXVI

### THE EXPOSITION GROVE

**T**REE planting is in itself an act of intelligence, and ought to be recognized as an act of grace, for which credits should be awarded by the Keeper of Moral Accounts, as set-off against at least our minor offenses. For the first time in the evolution of expositions this function of civilization became a recognized feature of exposition activity.

President Moore desired that the interest visitors of distinction took in the Exposition should not be merely casual and transient, but that the representatives of foreign and State governments, other than the commissioners that were regularly charged with the duty of coopération and whose sentiments were engaged anyway, should take home with them the thought that they had done something physically constructive within the grounds, to symbolize their participation.

So special representatives of foreign countries, and governors of States or their special representatives, were invited out to plant trees in the grounds of their pavilions or buildings. These tree plantings were fine and significant occasions for the promotion of still further understanding and good will. They formed the principal features of another series of public days.

The ceremonies did not differ essentially from those of the dedications, except that the tree was planted by the guest of honor, and he received a small morocco leather case of Tower jewels instead of a plaque, as a personal souvenir. Some notable persons came a long way to officiate at these ceremonies. When they stopped at hotels an escort of cavalry was sent down town to bring them out.

A total of thirty-three trees were planted on these occasions, by the following gentlemen for their respective countries or States:

Governor Phillips Lee Goldsborough planted a white oak for Maryland on May 19, 1915.

Governor James F. Fielder planted a cedar tree for New Jersey on May 24.

*The Planters* Hon. John Purroy Mitchel, Mayor of New York, planted an Oriental plane tree in Central Park soil brought for the purpose, in front of the New York City Building on May 26.

Governor Charles S. Whitman planted a white pine tree, from the New

York State College of Forestry at Syracuse, on the lawn to the west of the New York State Building on June 4.

Governor Lucius E. Pinkham of Hawaii planted a royal palm for that Territory on June 11.

Governor Louis Benjamin Hanna planted an ash for North Dakota on June 21.

Governor George Washington Clarke came from Iowa to plant the tree of that State on June 25. (They called it a birch-ash, but the historian leaves it to the arborologists.)

Governor Samuel Moffitt Ralston planted a maple for Indiana, June 26.

Governor Emmet Derby Boyle planted a white pine for Nevada, July 7.

Governor Henry Carter Stuart brought the famous Richmond Blues with him and planted an oak from the soil of Virginia on July 8.

Governor David I. Walsh of Massachusetts planted an elm for that State, on July 19.

Governor Arthur Copper planted a walnut for Kansas on July 19.

Hon. Vernon E. Johnson, Speaker of the West Virginia House of Delegates, did the work for his State on July 21, instead of Gov. Hatfield who was unable to attend. He planted a sycamore.

Governor Winfield Scott Hammond planted a Minnesota fir for that State on July 22 on the site selected for its building, although the building was not erected.

Governor Edward F. Dunne planted an Illinois oak on July 24 in soil from Jackson Park, Chicago, the scene of the Columbian Exposition.

Governor William Spry planted an ash for Utah on July 24.

His Excellency W. L. F. C. Chevalier van Rappard, Envoy Extraordinary and Minister Plenipotentiary from The Netherlands to the United States, planted an orange tree in honor of the birthday of Her Majesty, Queen Wilhelmina, a princess of the House of Orange, on September 1.

Governor Martin Grove Brumbaugh planted for Pennsylvania, on September 4, a red oak that grew in the soil of Valley Forge.

His Excellency Kai Fu Shah, Envoy Extraordinary and Minister Plenipotentiary from China to the United States, planted a pine from China on September 23.

Governor Moses Alexander of Idaho planted a fir for that State on September 29.

Governor Ernest Lister of Washington planted a Douglas fir for his State on October 1.

His Excellency Le Vicomte D'Alte, Envoy Extraordinary and Minister Plenipotentiary from Portugal to the United States, planted an oak for his



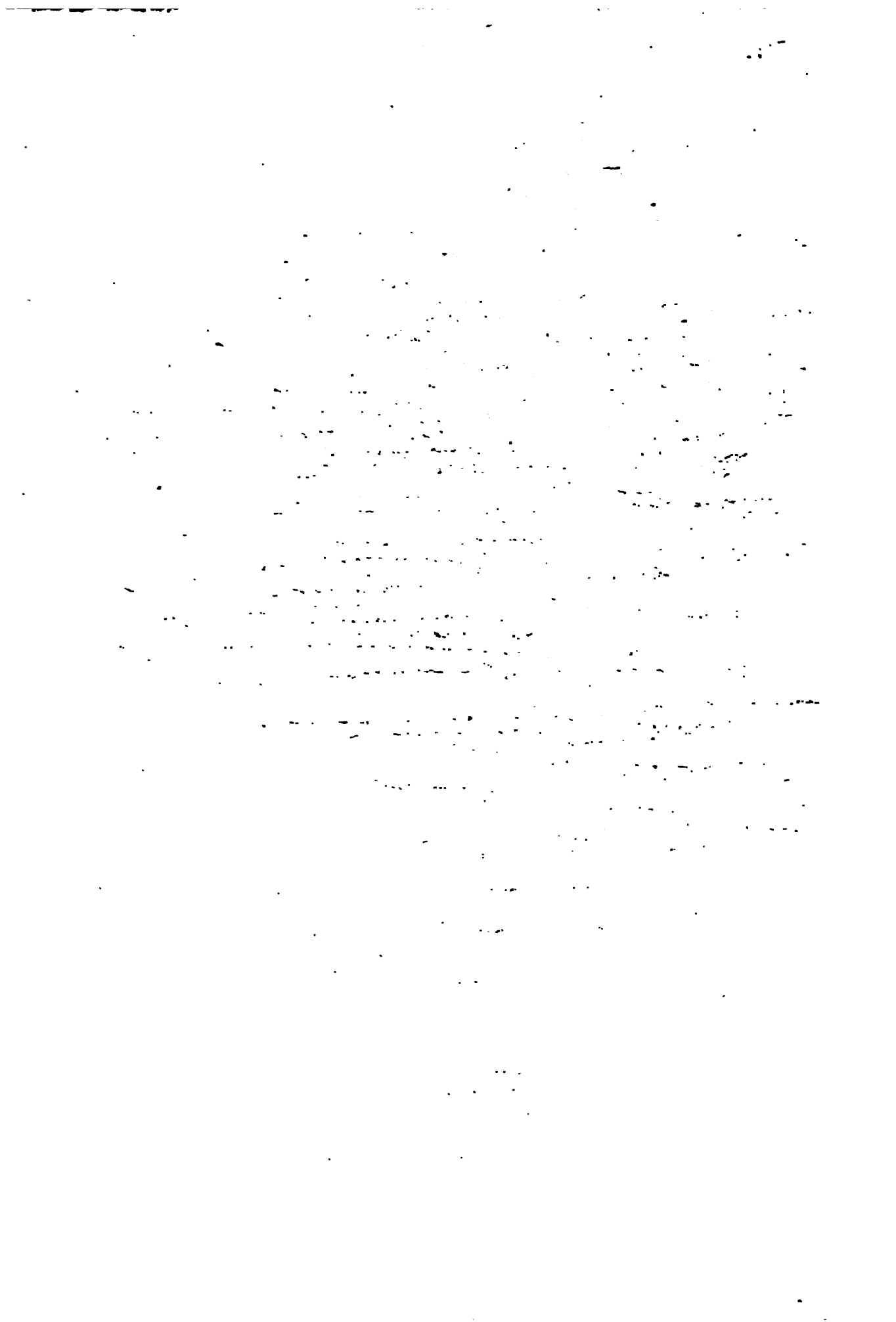




VESPER LIGHTS









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